

Every Thursday • Issue #64 • December 19 - December 25, 1996

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FREE

GARNEAU THEATRE GOES FOR AN ART-HOUSE MAKEOVER • PAGE 26

Vue

WEEKLY

CRY SANTA!

WHEN FIGGY PUDDING GOES BAD

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THE SNEAKER DEBATE
SCHOOL BOARD REOPENS NIKE ISSUE
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PUSHING FOLK TO THE EDGE
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the word on the street



Tha Doggfather

SNOOP DOGGY DOGG
Tha Doggfather

DR. DRE PRESENTS...

THE AFTERMATH

DR. DRE
The Aftermath

MAKAVELI
the don illuminati

MAKAVELI
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You Can't Stop The Reign

SHAQUILLE O'NEAL
You Can't Stop The Reign

THE ROOTS

illadelph half-life

THE ROOTS
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BLACKSTREET
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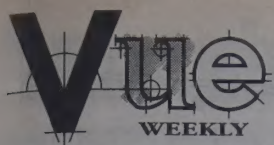
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FINDER

Page 7 • Books

Remember the Ukrainian internment camps of the First World War? It's a difficult topic for children to understand, but Ontario author Martha Skrypuch thinks they can handle it.

Page 5 • News

Just this past week, the Edmonton Public School Board voted to reopen discussion into a sports program sponsored by Nike and the Oilers. It's just the tip of a hugely controversial iceberg.

Page 11 • Fashion

Edmonton fashion personalities reveal their Christmas gifts for 1996.

Page 17 • Music

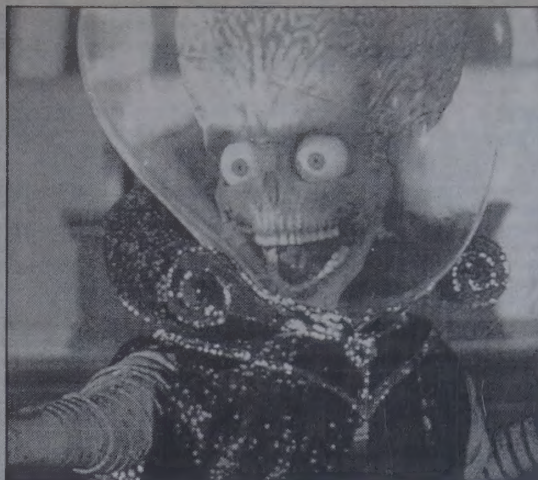
Aspiring Edmonton songstress Dana Coates isn't frustrated by negative criticism—her greatest musical heroes have guts and determination.

Page 21 • Cover

The Three Dead Trolls in A Baggie and Atomic Improv want you to experience a true symbol of the Yuletide season—the sordid sweat shop that is Santa's workshop.

Page 23 • Arts

Canadian artists unite: recent events imply renewed attacks on art may be just around the corner.



Kablowie! Tim Burton's *Mars Attacks!* lampoons everything from politics to UFOs—vaporizing half of Hollywood in the process. See Film, page 25.



Photo: Alex Bailey

The Garneau is renovating and *Twelfth Night* (with director Trevor Nunn and Imogen Stubbs, above) will be the first new film. See story, page 26.

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans, even ones involving the pope. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivery. And remember, we wouldn't touch you with a 37-and-a-half foot pole.

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Cartoonist's work a real cheap shot

OPINION

BY BRAD WILLIS

Last Thursday I opened my copy of the Dec. 12-18 *Vue* and as usual turned first to my favorite section—the Opinion section, naturally. I was disagreeably surprised to see that, cheek-by-jowl with my column "Eine Kleine Ralphmusik," was the kind of thing I particularly loathe.

It was a cartoon entitled *How to Draw Ralph Klein*. In the first panel, the artist said that Mr. Klein's head was "shaped like an avocado or a squash." The second panel added his ears, with the equally witty injunction, "Think Dumbo." Directions for drawing the nose

were accompanied by the subtle irony, "Remember, this is a caricature!" Guidance for drawing the eyes, mouth and hair were provided by the adjectives "beady," "twisted" and "70s shag carpet," respectively. Then cartoon Ralph says, below an instruction to would-be caricaturists to "Have him say something worthy of Ralph:" "You must have mistaken me for somebody who (heathy) cares."

The principles of free speech are hallowed and many a purple passage, a few of which I have perpetrated myself, has defended and expounded on them. But some of the manifestations of free speech, like that cartoon, are enough to upset a strong stomach or pierce even a thick skin.

I suppose that it is acceptable, if rather so-what, to convey one's view that Ralph Klein doesn't "really care." Without at least a perfunctory allusion to evidence or proof, though, this sort of accusation is just a nasty yadda yadda that's, so to speak, too offensive to even offend anybody. But making one's main theme the supposed unloveliness of the Premier's physical appearance is, as far as I'm concerned, about as cheap a shot as can be taken with a weapon not prohibited by law.

Say that my views are wrong-headed and however strongly you express yourself I shall smile urbanely, or try to, and perhaps favor you with what I hope is witty repartee. Call attention to my short-

comings and, even if you do so in a nasty way, I shall attempt (if it seems you are right) to mend my ways with due humility.

But mock my large proboscis, my middle-aged spread, my beady eyes (it's the thick glasses that make them look beadier than they really are) in the course of doing nothing more than impugn my motives and assailing my character and I shall sigh for a more virile day in which gentlemen could horsewhip poltroons and cads to the cheers of stout yeomen.

Maybe being a lawyer makes me too sensitive. Lawyers, some readers may have observed, are—as they often find to their consternation and that of their immediate families—not universally beloved. Among our tribe itself the injunction, "Strive mightily, but eat and drink as friends," is usually the rule. And in court, the weapons of a lawyer, it has been said (and well said, I contend against any scoffers) are those of a warrior, not an assassin.

But... You know those T-shirts you see all over the place, quoting the Shakespearean suggestion "...let's kill all the lawyers?" My cousin gave me one for Christmas. My wife and kids wear the damned things. Those people who corner you at parties and announce gleefully "Lawyers are liars!" or "The law is an ass!" Or the way the audience cheers when the Tyrannosaurus Rex munches the lawyer in *Jurassic Park*. Aargh! It's enough to send one fleeing tearfully to the safety of the Barristers' Lounge.

But lawyers know they are in the conflict business and that usually it's nothing personal. We comfort ourselves with, for example, the thought that Canada's judges are held in high regard by the public (on the other hand, maybe the public hasn't caught on to the fact that those judges used to be lawyers).

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The right and wrong of international trade

Vue from the top

Trade is necessary for any economy to survive—no place on this planet is totally self-sufficient. Canada has natural resources to burn (sorry about the term, eco-nuts) but is lacking when it comes to the important staples of life, like TV sets and VCRs. That's why we trade with Japan.

Now, as the world moves to a more laissez-faire Adam Smith-inspired stance (even the old Communist guard in China has discovered that nothing should get in the way of Western investment), more and more North American companies are moving their operations to cheaper Asian plants.

There is nothing illegal about this—large corporations, such as Nike, are using large loopholes in the laws of the Asian Third World and the lack of American and Canadian trade restrictions to their advantage—to maximize profit. With an annual after-tax profit of over \$500 million, there is no arguing the system works in Nike's favor.

So, before chastising corporations for using sweatshop labor in Asia—we have to remember this important fact—they are not breaking the law.

We have taken capitalism to nightmarish proportions. There is nothing more dangerous on this planet than unfettered capitalism. Humans, as the great French philosopher Jean-Jacques Rousseau proclaimed during the Age of Enlightenment, are not naturally altruistic creatures—therefore, some form of authority must regulate our behavior. It is up to the majority to monitor and judge that governing force.

Humans are naturally greedy creatures—give an entrepreneur \$1 million, and (s)he'll want to inflate the earnings to \$10 million. Then \$10 million. You get the picture. Western society then rewards these people by calling them "captains of industry" when, in fact, obscene corporate profit margins are extremely dangerous weapons a healthy economy must deal with. Huge profits are hoarded, not reinvested—therefore, the

middle and lower classes find their available funds diminishing.

Since governments cower when they deal with the profit-makers—it is easy to understand why they still allow unfettered trade with locales such as China, Vietnam and Indonesia. Jean Chrétien doesn't want to be the man who stands in the way of economic "progress" with the developing Asian states—even if their human rights records are atrocious. Even if they kill their own citizens.

Easy to understand—but difficult to forgive. The Liberals have long been noted as Canada's wheelchair-confined party—from St. Laurent to Trudeau to Chrétien, the party has a noted and well-loved tradition of political spinelessness.

So, when our Prime Minister organizes trade missions to Indonesia and China (both have happened during Chrétien's term), he is giving tacit approval for corporations to support regimes that regularly kill their own citizens and allow workers to be abused.

Two decades ago, Indonesia invaded the Portuguese colony of East Timor. At least one-third of the East Timorese were killed in racial genocide. Instead of chastising the Jakarta regime, Canada and the U.S. have openly embraced trade with Indonesia. That's what happens when governments are too gutless to put limits on capitalism's intoxicating money-changing power.

So, when you read this week's news features on the sneaker industry in Asia, remember that these are not illegal activities. Immoral? No question. Canadians could easily ban the sale of Asian sweatshop goods on our shores—but that, I doubt, will ever happen under a Liberal government. The long-standing Liberal policy of "don't rock the boat" cannot be broken—and because of the inaction of an economic power like Canada—Asian workers continue to be abused. It is our problem. And if we have to point the finger at anyone for the existence of sweatshops, we only have to look to our MPs, the people who legislate international trade, to place blame.

School board to reopen Nike issue

NEWS

BY STEVEN SANDOR

A protest from a group of public school janitors has spurred the Edmonton Public School Board to investigate the possibility of washing its hands of a program sponsored by Nike and the Edmonton Oilers.

Last week, trustees voted 5-4 to hold a public hearing on the NIKE issue.

The program, which encourages inner-city kids to participate in street hockey, began last month with the cooperation of EPS. Nike, the world's largest athletic footwear

company, bankrolls the program. Oilers stars show up when the kids play to offer instruction and encouragement.

But, soon after the EPS agreed to be a part of the program, their janitors, members of CUPE, protested. CUPE has long been supporting a Canadian Federation of Labour boycott of Nike products.

The boycotts stem from allegations of severe mistreatment and abuse of workers at Nike's Asian plants in China, Vietnam and Indonesia.

The school board will hold a public hearing in January to decide if it wants to pull the plug on Nike.

Trustee Gerry Gibeault introduced the

motion to examine Nike's practices.

"All of this information is new to the board. None of us were aware that there was an international Boycott Nike Campaign going on when we first approved the project," says Gibeault. "If the things being alleged about Nike are actually the case, I don't believe that it represents the values of our community."

CUPE political action chair Eugene Plawluk says that the union has been lobbying Nike to change its policies for two years. He accused the company of using terror tactics, military intervention and intimidation on its Asian staff, who handle all of the company's production (not one Nike product is made

in the United States).

Nike hired management firm Ernst & Young to audit its operations last year. Plawluk says that's not good enough.

"They were just a hired gun. It's a management firm—what we want is independent monitoring of Nike's plants. Not a system where the factory managers are warned well in advance."

Plawluk said CUPE wants to encourage positive change in the shoe industry.

"They are all a bad bunch. Nike is the biggest—and if we can force the biggest firm to change, the others will follow."

The Oilers have asked the Alberta Federation of Labor for more information. ●

The realpolitik of shilling shoes

NEWS

BY WENDY BOULDING

Capitalism has its casualties. That's what critics of Nike want to impress upon the devout shoppers who helped the world's leading footwear company to earn \$650

million in profits last year.

Armed with allegations of human rights violations and unfair labor practices, activists are pointing their finger towards Nike and its Asian subcontractors.

More than just shoes are coming out of Indonesia, China, Korea, Thailand, Taiwan and now Vi-

etnam. There are also horror stories seeping out from behind the walls of the sweatshops where workers are paid as little as \$0.15/hour to produce a pair of shoes.

There are allegations that workers aren't being paid enough to feed, clothe or house themselves. It has also been claimed that workers within the Nike-affiliated factories, who have taken part in union activities, have been arrested and tortured by the Indonesian military.

Nike tells a different story.

From Nike headquarters in Jakarta, Indonesia, general manager Tony Nava said, "We have been told not to talk about what's going on here."

Nike representative, Martha Benson, who is located in Nike's Hong Kong office, was able to be more outspoken.

"Nike has probably been the most aggressive in the industry in terms of ensuring the work conditions in our factories are some of the best," she said.

"We make no bones that we are on a learning curve. So are our production partners. We know we can do more and we strive to do better. Each new thing we do is an example of us 'raising the bar.'"

"Since we first began production in Asia over 20 years ago we have had Nike employees in the facilities making sure our partners were producing in the conditions we were comfortable with."

Jeff Ballinger, a vocal critic of Nike, has been intensely aware of the labor practices endorsed by the Indonesian government for the past seven years.

Ballinger estimates he has spent \$40,000 of his personal income to investigate and bring awareness to this issue. He has also founded the international activist group Press For Change.

Press For Change works in conjunction with other concerned and verbose activist groups. Global Exchange, Campaign For Labor Rights, and the Justice! Do It Nike Boycott Group have also shed light on the Indonesian situation.

"Nike has been the most arrogant company involved in this issue," said Ballinger. "Even when they were caught red-handed, it took them years to address the concerns. At least other companies apologized for their actions."

During one of his several visits to Indonesia Ballinger was able to speak to some of the factory work-

ers. One woman told him how she was slapped across the face and called "a dog" for scuffing a shoe. She also told Ballinger the only time workers could take a break is when they literally collapsed while working.

He also heard stories of workers having their fingers cut off while operating dangerous machinery that they were trained to use in less than a week.

"We don't advocate a boycott of Nike. We just want to raise the issues. If Nike is comfortable with the drumbeat of bad publicity coming out about production practices, so be it. We're not trying to stop their rocketing sales. We just want to put information out there that will force the company to address these concerns," Ballinger said.

He continued, "Nike's earlier attempts to address them were clearly PR. But now I think they have gotten more serious. It remains to be seen whether they will fix these problems. But they are feeling the heat now."

Last July, *Washington Post* reporter Keith Richburg visited the factories and also talked to several workers.

"From what I saw in those factories, I'd have to say that the reports put out by activist groups are highly exaggerated. They are not as bad as people claim they are," Richburg said. "In fact, they are quite above average. And from what I saw 90 per cent of the people working in the factories were happy to be there."

In 1992 Nike created a Code Of Conduct dealing with minimum wage, child labor, health and safety and the non-use of forced labor. Included in the Code Of Conduct is a Memorandum Of Understanding which is to be signed and complied with by Nike's contractors.

Jeff Small, director of public relations at Nike's headquarters in Beaverton, Oregon explained the motivation behind the Code Of Conduct.

"Like in any factory in North America, when you have management and workers working together you are going to have conflict. This is a reality. But we are going to do everything within our power to reduce the chances of conflict happening in our subcontracted factories in Asia."

Ballinger points out that doubling the wages of the workers would have little effect on what the

consumer would pay for a pair of shoes. Cost of labor currently ranges from one to four per cent of the wholesale price of the product.

Martha Benson retorted, "We do not accept any flexibility on the Code Of Conduct. The production partners uphold the Code and do a very good job explaining it to all the factory employees."

According to Benson, not only do Nike's contractors maintain Nike's preset standards, they go above and beyond. Some factory owners have built sports facilities for their workers, some offer low-interest loans and other incentive programs have also been created.

Besides the wage concern, Ballinger and other activists are also demanding independent monitoring of the factories. They feel that workers rights can only be maintained if an objective party oversees what goes on while shoes are being made.

In 1994 Nike hired the accounting firm of Ernst & Young to conduct random monitoring of the factories. Their findings, although not available to the public, prompted Nike to finally comply with the minimum wage standard in Indonesia.

But, claims Ballinger, contractors were upset about having to pay their workers minimum wage. To make up for their loss of profit, contractors sped up production. With more production came more mistakes.

More mistakes, Ballinger said, caused more beatings.

"Nike has never restrained these contractors," he says. "This Code Of Conduct is merely a public relations façade."

"We have been told by our critics that as long as Nike remains a highly-visible company, they will continue to focus on us," said Small. "Nike attracts attention. We're fine with that. We want to do things better. We should be better than anyone else. And we think we are better."

The Canadian Catholic Organization for Development and Peace staged one of the biggest protests of Nike to date. Close to 90,000 people sent protest cards to Nike. Nike will not meet with the Canadian group to discuss their concerns over human rights violations, the need for independent monitoring and the need for better working conditions.

continued on page 6.

The business of sport

NEWS

BY KEN ILCISIN

Nike, started in 1964 is the dominant company in sports footwear. In 1995, it had 36.8 percent share of the U.S. athletic-shoe market and Nike stock is now valued at \$54.5 U.S. (as of Dec. 18, '96).

The company exhibits all the signs of corporate success however accusations have been made that employees are exploited and underpaid. If the money isn't going towards employees and facility maintenance, where is it going?

The key to Nike's market success is the constant presence of its swoosh. Look on a billboard, television screen and the clothing of major sport figures and you'll see it.

Michael Jordan, the world's most famous athlete, received an estimated \$20 million in endorsement fees. When the market giant decided to move into the world of golf, an estimated \$40 million deal was signed with Tiger Woods. Even the University of Michigan football team received a \$7 million deal, trading equipment, apparel, money for scholarships in women's sports and a sportswriting fellowship in return for a well-placed logo on the teams' outfits.

Admittedly, Nike funds are helping sports teams survive. It is creating an environment of outrageous salaries and corporate hype. Although Nike didn't become an official sponsor of the 1996 Summer Olympics in Atlanta, it did spend \$100 million on "ambush advertising" during the event.

In 1992 the effect of Nike's commercialization of sports was well demonstrated when the Dream Team won its gold medal at the Barcelona Olympics. Charles Barkley was quoted as saying he had "two million reasons," not to receive his gold medal while wearing a sweatshirt which had the Reebok Logo (actual figures later proved he received \$4 million in 1992).

Even a Utah University ties into how the sport is being affected by the money waved by companies hoping to gain advertising through sponsorship deals. The Sept. 1, 1995 issue of the *Detroit News* reported U-M Athletic Director Joe Robertson wanted to stop his coaches from signing endorsement deals. He believed that if the schools reputation was going to be put on the block, the money should be going to that school and not others.

And there is the major problem created by endorsement money. Salaries are augmented and even surpassed due to sponsorship deals. People who want in on the money have no problem proudly displaying a company's logo. When Tiger Woods was seen announcing his participation in his first pro tournament his cap showed three Nike logos and a swoosh was rather evident on the back of his golf shirt. The message put across to fans of sports used to be: work hard, train hard and you might be able to be the next all-American sport god. Now the message is: watch my antics and buy these products and if you work hard and train hard you can sign a multi-million dollar contract. ●

Nike

continued from page 5

Jacques Bertrand, spokesperson for Development and Peace, is suspicious of Nike's Code Of Conduct and their Memorandum of Understanding.

"Nike has power over their subcontractors because in many cases they would not exist without Nike. Years ago Nike had said, 'These are not our employees. This is not our problem.' But now that they have adopted a Code of Conduct they have recognized responsibility. But is that progress?" Bertrand asks. "We're still waiting to see independent monitoring. We're still waiting for them to sit down with groups to discuss ways to make things better."

"Traditionally Nike wanted to talk about sports, not production," said Benson. "We're not big on 'corporate speak' I guess."

It was in 1977 when Nike began to slowly move the manufacturing of their shoes out of the U.S and into Asia. The process took place over the next seven years. Sixty-five thousand Americans employed by Nike who had been making \$8-11/hour found themselves unemployed. Cheap labor was the primary motivation for the offshore move. Over the next two decades other predominant shoe companies also began subcontracting to Asian sweatshops.

The factories are Korean and Taiwanese owned. Single women between the ages of 17-30 make up 85 per cent of the 120,000 workers who are to produce about five pairs of shoes every day. Most of these women come from poor backgrounds and send a large part of their wages to their poverty-stricken families.

To make foreign investment in the country more inviting, the Indonesian government has set minimum wage six per cent below the poverty line. Statistics show that in Indonesia less than half of the population who are employed actually earn the minimum wage. By Indonesian standards, having a job making Nikes at a sweatshop puts factory workers among the higher-paid In-

"To say that this is a systematic pattern of behavior is not factual. We have 25,000 employees in Vietnam and only three incidents have been reported. It is three too many. But is it a pattern of negligence on the part of Nike? Absolutely not."

—Nike representative Jim Small

donesians.

Since Nike and other predominant companies have been in Indonesia, per capita income has tripled.

Dr. Yingfeng Xu, Professor of Economics at the University of Alberta, estimates an Indonesian worker getting paid \$42/month is almost the same as a Canadian worker getting paid \$1200/month.

"The cost of living in Indonesia is low, you have to keep this in mind," said Dr. Xu. "The Indonesian people can live a much better life than they did previously with these wages."

When contacted, an Indonesian government official within the Department of Foreign Affairs was asked, "Do you believe the present companies such as Nike have benefited the people of Indonesia?" He abruptly hung up.

Nike claims to have improved working conditions and helped to lower the percentage of people living in poverty. They use their past presence in Korea and Japan as examples. They believe they are paving the

way for higher-paying industries.

"These companies can make a positive contribution by moving their production to Asia. They employ the unskilled labor and then they can enjoy employment growth and high income and in turn boost the local economy. You can argue if this is good or bad. The local people will experience a rapid income growth, but of course their traditional way of life will be changed. That may be seen as being regrettable, but it's part of the growing pains," said Dr. Xu.

Nike's contractors are paying Vietnamese workers notably less than minimum wage. There have also been well-publicized incidents of brutality within the factories.

One situation involved a factory supervisor lining up 15 workers and beating them all with the sole of a shoe. They were being punished for poor sewing. Two victims were sent to a hospital. In another factory 45 women were forced by their supervisor to kneel down and keep their hands in the air for 25 minutes. In both cases the supervisors

were eventually disciplined.

Also, a supervisor fled Vietnam after he was accused of sexually molesting several women workers. He inevitably returned to Vietnam to face criminal charges.

"To say that this is a systematic pattern of behavior is not factual. We have 25,000 employees in Vietnam and only three incidents have been reported. It is three too many. But is it a pattern of negligence on the part of Nike? Absolutely not," said Small.

"We recently set up a labor practices department which will work with each of the factories to increase Nike presence and increase the quality of the working environment," Benson added.

Benson also claims that Nike is open to bringing in non-government groups to share ideas with the company to help strengthen working environments in the factories. Some dialogue has taken place with Nike and Vietnamese groups.

And recent media accounts have uncovered the use of child labor in the Pakistani subcontracted factories where Nike soccer balls are made. Boys as young as nine years old are paid six cents/hour to stitch a product Nike plans to use to tap into the multibillion-dollar worldwide market.

"After we became aware of the child labor problem we had put a plan into action to build stitching centres so we can ensure no children are involved in the production of soccer balls," said Benson.

The first stitching centre opened two weeks ago and does involve a contractor.

With Nike's past, present, and future actions seeming murky, it's difficult for consumers to take a stand. Ballinger tries to bring some perspective.

"The global economy is forcing us to treat these factories not like they are 12,000 miles away, but more like 12 miles away. We have no choice. Almost everything is made in Asia, and I think consumers want to know that at least some standards are being lived up to. People are going to have to care. It's becoming a bigger and bigger issue and it's going to be in their face."

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Children's author deals with ugly slice of history

BOOKS
BY STEVEN SANDOR

Children are the hardest people to please on the planet. They are unabashedly honest with their opinions. They don't feel the need to back off in order to preserve the feelings of others. And they know what they like.

So when Ontario writer Martha Skrypuch decided to incorporate a nasty slice of Canada's history into her Christmas book, *Silver Threads*, she knew she was taking a large gamble. How would children react to the plight of Ukrainian immigrant farmers who were sent to internment camps during the First World War?

The story, beautifully illustrated by Michael Martchenko (he was hand-picked by the publishers for the project) is a not-so-simple love story. A Ukrainian couple immigrates to Canada to take advantage of the government's turn-of-the-

century "free land" policy. The pair work diligently to clear the land and make their prairie homestead suitable for farming. A benevolent spider weaves her silver web in the farmhouse (hence the title). But, soon our hero is taken to an internment camp because of his heritage. He promises he will return to spend Christmas with his beloved wife.

Like all children's books—this story does have a happy Christmas ending.

"My publishers took a leap of faith when I asked them to understand that this is what kids like," says Skrypuch. "I know the concept is very strange—a kids book that has no kids in it. It's no different being a kids' writer than any other writer—you have to have a thick skin and a commitment to what you do."

Skrypuch needs that thick skin. She travels from school to school (she even did a reading for Edmonton elementary-schoolers

when she was in town) reading from her work. Even though *Silver Threads* is her first published work, she has many more tales ready to go—approved by her readership base.

Even though the kids loved her manuscript for *Silver Threads*, most of her colleagues told her to drop her dream of ever getting it published—because it dealt with a controversial topic.

"I knew that if it didn't get published, I'd still have it to read to my eight-year-old," says the author. "This is my book. The children are quite able to understand the situation that Ivan and Anna are in. Many people told me 'never try and sell this.' It's a good thing I didn't listen."

The story is dear to Skrypuch's heart. Her ancestors toiled the northern Alberta prairie before settling in Brantford, Ont. They had to deal with anti-Ukrainian sentiments. So, how did the kids react to her tale? Did they understand the issues?

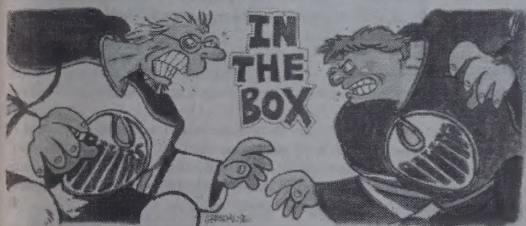
"Often, children's authors fall into the same trap and try to be simple," replies Skrypuch. "Remember, kids don't want to be talked down to. Plus, this is essentially a love story. The issue of the internment of Ukrainians comes second. This is not an agenda book. This is a story meant to engage the reader. Still, from a historical perspective, the story of the Ukrainians has not been told. In history, all mention of Ukrainian internments has been left behind."

There is one thing all writers must do if they market their work to children, Skrypuch instructs: They must be willing to ask themselves what they liked as children.

"I'm 41 but I'm 12 inside. I am a child inside. I see things in simple ways."

Martha Skrypuch and Michael Martchenko (ill.)
Silver Threads
\$19.99, Viking

continued on page 11.



This week, Vue press-box fixtures John Turner and Steven Sandor lament the decline of the NHL. Then, the pair will take a couple of weeks off as Steve travels to Toronto so he can live in his fantasy world—that one day, the Leafs may actually ice a contender. Watch for In the Box to return Jan. 9.

Topic: Florida Panthers, number one overall

Steve: It's a testament to how bad the NHL has become when a team with as little talent as Florida can

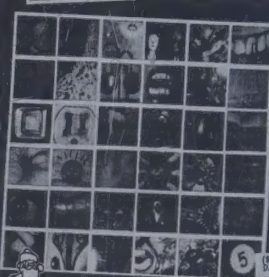
dominate the league. Sure, these guys have lots of heart—I'll give them that. Sure, John Vanbiesbrouck is probably the NHL's best goalie. But after that? What is it that makes the Panthers so successful? Clutching and grabbing. Slowing down the flow of the game. Playing boring hockey. And, because they went to the Stanley Cup last year and will probably end up there again, more and more teams will imitate the Panthers' style. If the refs

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Fall Lines with Michael Pasychny

Starting next Friday, Banff's **Mt. Norquay** cranks up another season of night skiing from 4-9 p.m. off Cascade chair and Sundance poma. Mt. Norquay, Banff National Park's only ski runs equipped for night skiing, changed the dates for night skiing from last year's Wednesdays to this year's Fridays, giving the out-of-town weekend skier a chance to slide the slopes under the night sky. Norquay's annual torchlight parade down the upper slopes can be seen from downtown Banff Dec. 31, starting around 7 p.m.

Rabbit Hill has a unique lift ticket pricing system that lets you purchase tickets in time blocks.

For example, skiers can show up any time in the day and purchase a five-hour or three-hour lift pass. The time starts from when you purchase the ticket and there's no more waiting for half-day tickets to start at 1 p.m.—or feeling ripped off when paying full price just before half-day rates kick in.

Says Rabbit Hill's **Bill Oak**, "We are the only area in Western Canada using such a system. I believe it is the future in respect to ticketing systems."

Rabbit Hill also has a weeknight special ticket: from 7:30-9:30 Monday to Friday, a lift pass is just \$6.

Other happenings in the area: **Women in Motion** ski clinics, a new snowboard park and, coming soon, plans for a halfpipe and pipe dragon.

At **Sunshine Village**, the total skier/snowboarder attendance for November was 23,000—1,000 above last year's numbers. **John Scurfield**, Sunshine's marketing director, says the key was Goat's Eye Mountain and the new Continental Divide high-speed quad chair on Lookout Mountain. The chair opened in early November with great powder snow.

Watch for fire on the mountain as Sunshine displays torchlight parades on Dec. 24 and Dec. 31. Also, on Dec. 31, join the staff and other hotel guests for their big New Year's celebration.

Sunridge Ski Area, on the banks of the river off Yellowhead and 17 St., has doubled its snowboard rental fleet and tripled the number of snowboard lessons to meet demand.

"Currently we're seeing about 80 per cent of our users on snowboards," says **Harold**, head cheese at Sunridge. "For those more advanced snowboarders we've increased the size of the snowboard park and added features that most of the boarders dig."

The plan is to renovate the park every three weeks so regular users will have something new to knock themselves out over.

Sunridge is also now registering for Christmas camps for both skiers and boarders. These camps include two-day lifts, lessons and equipment packages through the holiday break. You can register by calling 449-6555.

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Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREA

• The three big skills

So what are we trying to do while skiing?

I don't mean the obvious—having fun while attempting to avoid injury. I mean, what are we trying to get our skis to do? I'm here to tell you it's really only three main things. They are the three fundamental skills that control your skis—and, ultimately, your level of ability. They are: steering, edging and controlling pressures.

Let's break them down:

• **Steering:** There are two ways to steer your skis; you need to use a combination of the two. Foot steering is the easy one—just turn your foot! Leg steering is a little more complicated. Leg steering is much more powerful than foot steering and is used to steer the skis strongly, like when you finish a turn.

Neither of these steering techniques is effective if you're not balanced on the balls of your feet.

• **Edging:** The angle your skis make between them and the snow is edging. The amount or degree of the angle will determine how much friction and pressure the edges will exert on the snow. This is the main force that causes the skis to go in the intended direction.

To cause the skis to edge, you want to roll your knees from side to side over your skis. This rolling movement actually starts from your upper leg and hip.

You have to learn to control the amount of edging required. It requires less angle at slower speeds or when the snow is softer. One common mistake is leaning the entire body over to get the ski on edge. If the skis slip out of a turn from hitting ice or for any other reason, you quickly find yourself on your bum.

• **Controlling Pressure:** This component is a "feel" for the turn. You know how a traffic circle pushes your body weight to the right (assuming you're going the correct way around)? That added g-force is a key component of your ski's turning.

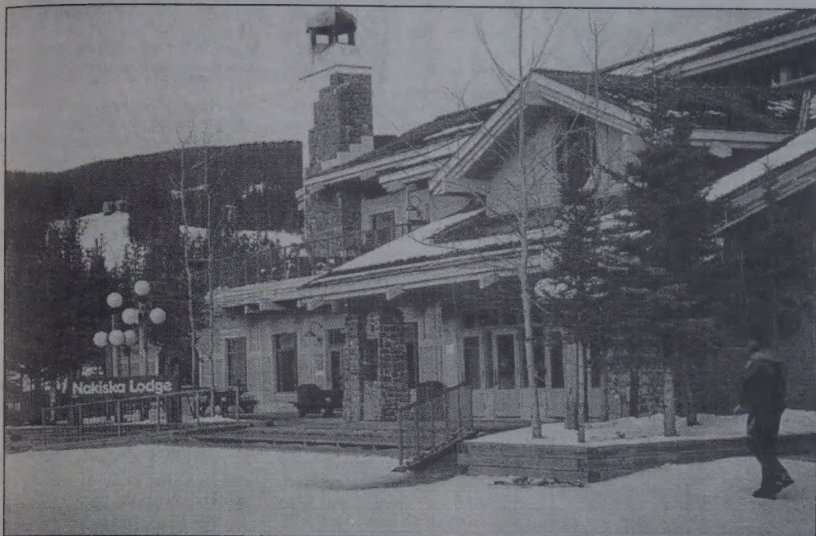
You have to "use the force" to help build a dynamic turn. A turn at high speeds can generate extreme pressures of several hundred pounds per square inch on the ski's edge. It's this pressure that gives you that great sensation of "carving through butter" if executed properly.

So try and think about the BIG THREE the next time out, and remember: keep 'em turning!

AREA

by Hart
Golbeck

Cruise in the tracks of Olympians



Nakiska's two-storey base lodge features a huge stone fireplace.

For three weeks Nakiska was open only to world-class racers training for the upcoming World Cup, but it finally opened to the public Dec. 7.

Nakiska is the youngest ski resort in the Rockies and was originally designed for the 1988 Winter Olympics. Situated in the Kananaskis Valley, Nakiska is just a 45-minute drive west of Calgary, or just under three-and-a-half from Edmonton. If the weather is good, turn west just before Airdrie on to SH 567 to Cochrane and then on to the Trans-Canada—it cuts off a lot of time and is a nice stretch of pavement.

We stayed at the Lodge at Kananaskis for the night. This place really treats you right, with a health spa, shopping peway and numerous restaurants. The TVs in the rooms even come with the Sega Channel.

It started to snow in the evening so we called for early wakeups, anticipating untracked powder. Arriving at the hill two hours before opening, we discovered that only people with snowplows are up this early. Soon, the daylodge was open and we watched the sun come up as

workers hustled trying to prepare for the onslaught of skiers. Watching them light the first blaze of the year in the huge fireplace was an experience: it required the assistance of a small flamethrower before a good draft pulled smoke upwards.

First up the lifts, we discovered 5-6 inches of powder on machine-groomed runs. By 11 a.m., we had a full day's skiing in but were having too much fun to stop. The tree-lined runs, whales and pods proved to be challenging and exhilarating. Whales and pods are wide humps created by snowmaking guns and are an enjoyable twist to a normally flat fall line. Eyeopener, an intermediate run, was in particularly good shape with plenty of action.

Nakiska has one of the most sophisticated snowmaking facilities in the world. They can cover 85 per cent of the hill if mother nature is not cooperating. The two-storey base lodge is huge. Located downstairs is a cafeteria with spacious seating and that mammoth fireplace. Upstairs is a dining lounge with another fireplace. All around the lodge are modern buildings providing many services including day care and rental shops.

For beginners, intermediate and experts, Nakiska is a great alternative to the big resorts in the Rockies. Next time you're headed for the hills, stop at Nakiska and ski on the slopes where past and future gold medalists train.

Ski Directory: Nakiska

Terrain: 16 per cent Novice, 70 per cent Intermediate, 14 per cent Expert.

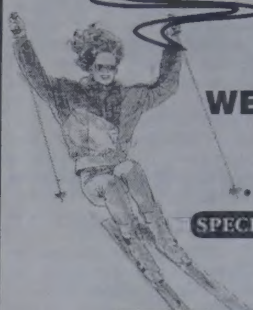
Lifts: Two high-speed quad chairs, one triple chair, one double chair and one

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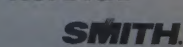
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A holiday away from the computer (sort of)

VUE Net

BY JEFF SARNUM

If there's one thing I've learned in all of my years, it's that there is more to life than a 13-inch monitor.

And so, in tribute of the eternal pursuit of truth, beauty etc., I have decided to eschew the computer for this week's *VueNet* column. Kinda.

You see, my wife and I went to the lovely city of San Francisco last week. Due to the nature of the trip, I was separated from a computer terminal for a complete 72-hour period (yes, the shakes have subsided).

It all began about five weeks ago when a co-worker mentioned that there were some terrific fares to San Francisco. I went and checked out the American Express Travel Booking service (<www.americanexpress.com/travel>)

and sure enough, flights between Portland and San Francisco were a mere \$29. I booked our flights through the site, and the next day our plane tickets arrived via FedEx.

After many weeks of anticipation I finally landed in San Jose where I was treated to a rousing match of hockey between the San Jose Sharks (<www.sj-sharks.com>) and the Tampa Bay Lightning.

And although I didn't even come close to a terminal at the time, I went in prepared with all of the stats on the two teams and the scoop on some of the players from the Sharks and the Lightnings. Of course, all gleaned from the Internet.

After meeting my wife off of a later flight, we went and stayed with somebody I knew only via e-mail. I met this fellow through the MOUSE Football League (named for the Macintosh Owners

and Users Society of Edmonton, <http://www.netwizards.net/shawn/mfi>).

For the next two days we went about enjoying ourselves in San Francisco, gazing at the Golden Gate bridge, swinging our way off the cable cars, finding our way about Chinatown and generally doing touristy things.

How did we know what to do, when to walk, what to say? Again, the Internet came to our rescue, with the first regional Yahoo!—the San Francisco Bay Yahoo! (<sfbay.yahoo.com>)

The San Francisco Bay Yahoo has listings for transit, cultural and business listings. You can even pick your destination and get directions from the web site.

Directions are important when traveling in the Bay Area—it's huge. Imagine the distance between Edmonton and Red Deer, 15 miles across and densely populated.

On our daily train ride from Sunnyvale (40 miles from city cen-

tre) took us through Mountain View (home to Netscape Communications), Palo Alto (home to the famous Xerox PARC research centre), near Cupertino (home to Apple) and finally, to San Francisco

proper (the multimedia mecca). It was a truly amazing experience to ride through the fabled Silicon Valley.

But I didn't touch a computer the entire time I was there.

Cheap Shot

continued from page 4

And people in public life, too, must expect to take their lumps. There's even a Canadian legal doctrine for this that makes it somewhat more difficult for someone in public life to bring a defamation action: they call it the "boxer in the ring" doctrine. (Young journalists, take note: this is not the United States, kids. There is no "public figure immunity" as the CBC found out when former Alberta premier Peter Lougheed sued about the way he was depicted in a docudrama.)

Still, if you're going to be prime minister, you must not expect a flattering likeness in editorial cartoons. Mr. Diefenbaker, Mr. Clark and Mr. Mulroney all took it on their respectively jowly, receding or unusually prominent chins without whining.

But (mostly) caricatures, however painful to the vanity of their victim, are incidental to the point of the cartoon. The *Vue* cartoon was different. All it did, without any discernable finesse, was suggest that Ralph Klein is a physically ugly lout who "doesn't care."

No doubt this sort of thing can sometimes be counterproductive

and gains its victim sympathy. A Tory attempt via "negative advertising" (one of the most unpleasant American imports encouraged by the Free Trade agreement) to capitalize on a paralyzed muscle on Jean Chrétien's face backfired. Maybe it even won the last federal election for the Liberals. And I remember John Diefenbaker waving the "Diefenbuck" (the Canadian dollar had fallen to a shocking low of 92 cents US and cartoonists had produced a Deifendollar—one side of which was a particularly vivid caricature of the Prime Minister) before a packed house in the Jubilee Auditorium.

"I know," he began, "that I am not the handsomest man—" at which point he was interrupted for many minutes with cries of "You're beautiful, John!" and "We love you, John!"

Still, I protest. Let us have irony, satire, sarcasm, rhetoric, polemics and phillipses harsh enough to make H.L. Mencken's wit seem as gentle as Dave Barry's. Let us hold Political Correctness in the disdain which he, she or it so well deserves. But none of this mean-spirited cheap-shot stuff, OK?

And, by the way, if you're going to make fun of my bad complexion, you ought to know that it's a side effect of acquiring a thick skin. ●

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Fashion plates divulge Christmas wishes

FASHION

BY RYAN GREENWOOD

Don't panic. The task of completing your Christmas shopping is not as monumental as you probably thought.

Great ideas abound in the minds of others. So, we've gathered some options from a few of Edmonton's well-known fashion, music and promotional personalities.

Eldean Trach, designer for Who Cares? and Eldean:

"For a girl, I'd either buy her a gift certificate to my spring collection or some jewelry. Either way, she would have to come in to the store. And for a guy I'd probably buy shorts, socks and a big sweater."

Misty Johnson, Edmonton representative for Mode Models:

"In fact, I'm just on the way to the Rocky Mountain Chocolate Factory to buy something for a Christmas party. Chocolate is something most people like or they could give it away. Spa gift certificates are perfect for both men and women because they like to be pampered. A pedicure is so divine."

Karlene Kerr, field representative for Warner Music:

"I just bought a girlfriend of mine a martini shaker and some martini glasses. It's all the rage right now. Or, I know how this sounds, but I'd give music because it is so easy to return if needed. Another really good one is a gift certificate for Vertically Inclined."

Kathleen Todoruk, designer for her own clothing line:

"For some reason, I want to say flatware. I know it sounds boring but it is something everyone uses. More seriously, I might buy jewelry for a girl. I think a polar-tech blanket is a good gift for a guy. Clothing optional, you know."

David Lillico, buyer for Divine Decadence:

"This is kind of boring but I find most people really enjoy gift certificates to a place they normally go."

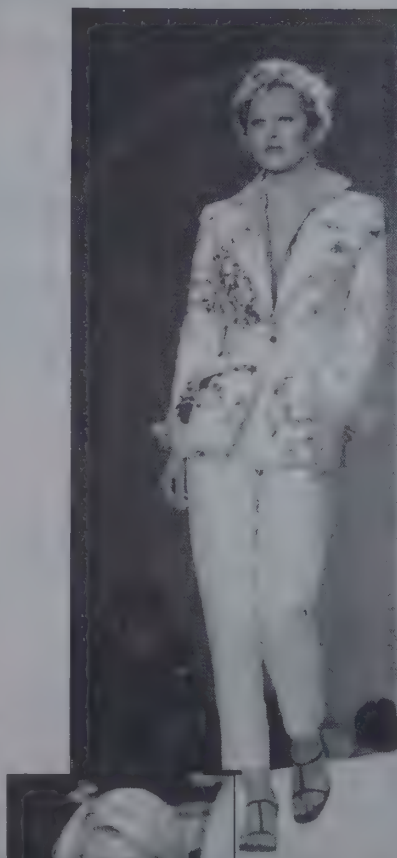
Eric Hansen, promotions for Lola's and Edmonton rep for Go-Card:

"I recently met with this client and she had this book called *How to Draw a Radish*. It teaches you all sorts of interesting things like how to draw a radish in five easy steps or how to fold a dollar bill into a little polo shirt. It's a perfect gift for anyone who's creatively inclined."

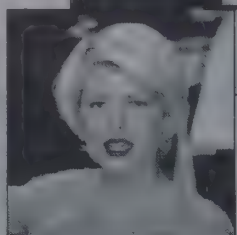
Aaron Johnston, communications director for the Henry Singer group:

"What I really need to give to my friends is more time with me. So I actually give my friends gift certificates to a movie or a dinner on me. It's what we all really need to give, especially at Christmas."

Now that you've got some insight into what a handful of fashion-forward Edmontonians are buying



Photos: Ryan Greenwood



Eva Haxigorina (top) wearing a design by Linda Allard for Ellen Tracy.

Ingrid (bottom left) backstage at Carolina Herrera.

this holiday season, rethink your shopping strategy. Stay calm and finish up your gift-giving this week.

And, just as a reminder, stay the hell out of my way on Christmas Eve.

In the Box

continued from page 7.

actually bothered to enforce the rules, the Panthers would suck. I'm terrified to think of what's going to happen to the NHL if it adds four more franchises. We'll be flooded with more American NCAA no-hit, no-heart prospects and a bunch more Europeans with unpronounceable names.

John: Every year the league swears that "This is the year we're gonna crack down on the clutching and grabbing, so as to bring the excitement back into hockey." And every year we see the referees afraid to do their jobs and actually call any of it. We're forced to watch boring hockey and see teams like Florida and New Jersey do well, not because of the talent of their players but because their guys know how to hold on to a stick, or how to grab on to a jersey. Boy, is that exciting to watch. Hockey is killing itself with its inaction. If this keeps up I'll give up watching hockey. The Edmonton Drillers soccer games

have been more exciting than a lot of hockey I've seen. And at least they're not afraid to fight.

Topic: Curtis Joseph

Steve: I bet you the defencemen couldn't look Cujo in the eye during the team flights on the last trip. When you face about 100 shots in two games, you know your blueliners aren't doing their jobs. So, Cujo gave up three goals on five shots in Miami. He's as susceptible to shellshock as the next guy. If he keeps seeing this much rubber at this stage in the season, he's going to run out of gas when it comes to crunch time. Maybe Ron Low should show more faith in Bob Essensa and give him a couple of starts to spell Cujo.

John: I don't understand Ron Low's logic on this one. I like Cujo. I think he's one of the top three goalies in the League but I'm sure he gets tired. Every time Essensa has played this year he's done alright. Give Curtis a break.

Topic: David Oliver

Steve: When Todd Marchant got hurt

in Florida, Oliver wasn't even mentioned as an option to fill in his skates. He's been in the doghouse for so long, he probably doesn't know how to get out of it. The Oil should either send him to Hamilton to get some playing time or ship him to another club. Oliver would be a second-liner with the Leafs or the Senators. He's only played a handful of games, yet he has one of the highest minus ratings on the Oil. If you ever need directions to the press box, just ask Oliver, he's been exiled there. But it is unfair to make a player sit in the press box all season—he can't get better if he doesn't play. **John:** Things don't look promising for Oliver here in Edmonton. Only two seasons ago he was in contention for rookie of the year and now he can't buy any ice time. I think the fairest thing for Oliver would be to trade him but he's been punished enough by having to sit in the press box most of the season. Do you have to rub salt in the wound by trading him to Toronto? Who'd want to play there? I'm sure there are other teams in the NHL where he would fit in.



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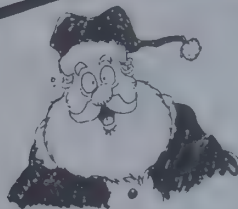
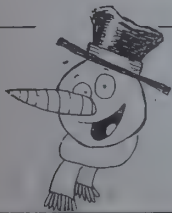
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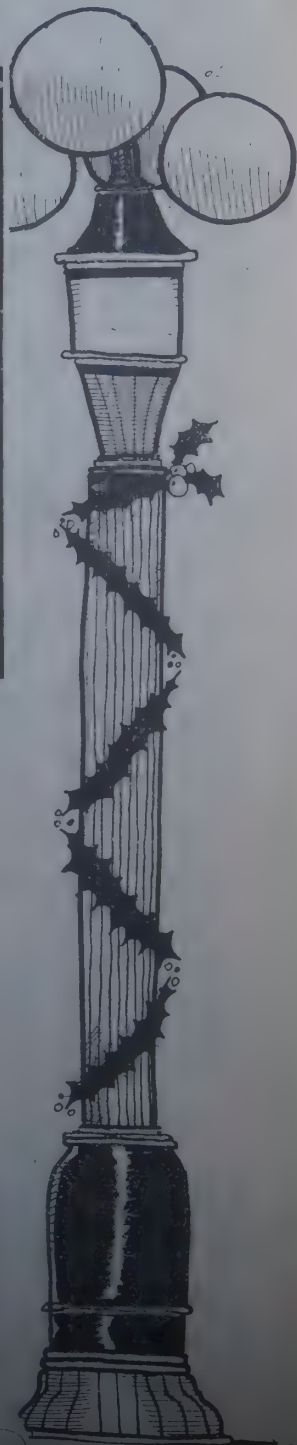
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Vol. 1 No. 15 • THE OFFICIAL WEEKLY VOICE OF WHYTE AVENUE • December 12, 1996



The crew at Frame 30 shoot another hit.

Frame 30 at the forefront of Alberta film

PROFILE

BY ALLYSON FLEMING

Frame 30 Productions can justly call themselves the most successful film production house in Edmonton.

Focusing on television commercials and promotional films, they have a cornucopia of awards at the local, national and international level and an unparalleled commitment to quality. The Frame 30 office, located at Suite 202, 10816A-82 Ave., is a treasure trove of just about every award available in the production industry.

"We did a promotional film for the Solicitor General of Alberta entitled 'The Party's Over,' a short film about drinking and driving and, as far as I'm aware, it won more awards than any other Albertan production has ever won," says Michael Hamm, producer, writer and director at Frame 30. "In addition, 'Think Positive,' a film about AIDS, won the 'Robert Townsend Memorial Award' and the Panasonic Judges Choice Award at the ITVA's for best overall in 1996. I think, in all, 'Think Positive' has won five major awards."

Frame 30 has been a Whyte Avenue institution since 1980. Many things have changed on the stroll, Hamm has seen businesses come and go, but he and his partners have managed to not only survive, but flourish.

"Basically, we started out with two people. We still have two people: me and Rebecca Mitchell—the glue that holds the joint together. I do the production, direction and some writing while Rebecca is in charge of all aspects of production coordination and running the office," Hamm says.

Adds Mitchell, "We do have visiting directors sometimes, but our crew is usually made up of the same people, all on contract, depending on the size of the project."

"There have been a lot of changes over the past 16 years; we have to work more efficiently than we did back then. Thankfully, the creativity in this province is very good. We've had compliments from as far away as Little Rock Arkansas—and I guess the highest compliment we get is when people see something that we've done, say a General Motors or Telus television spot and think that it must obviously have come out of Toronto."

"We are doing a lot 'hipper' stuff now than we did in the past. The ad agencies have been great—they've given us a fair bit of freedom to be creative, to explore different stuff," says Hamm.

On maintaining an Albertan edge to the whole production process, Hamm says, "Three are some really good people coming out of NAIT. We have two practicum students a year come in to work with and learn from us and all that have come through here are now work-

ing in the business. None of them are shoe salespeople—they're redoing it."

While the Alberta climate does not often lend itself to tropical milieus, Hamm has created just about every climate and nation in our backyard.

"Let's see: Alberta has been Northern Ontario, Australia, Japan and Indonesia. With a little dressing, Alberta locations can be just about anywhere. We can do anything except post-production work and we try to keep everything as local and 'Alberta' as possible."

"We're tentatively planning production of a feature film in the summer of 1997. We acquired the rights to Alberta writer Michael Cullen's screenplay 'Goodnight Sammy Wong,' an Alberta story about Albertans, set in Alberta. Michael wrote the book, we hired him to write the screenplay and already it has won the 1996 Praxis screenwriting award. We're starting off on the right foot."

"People should be more aware of what's happening in the Alberta film production industry. We're competing, we're making money and we're definitely interested in keeping everything focused here in Alberta. Basically, we're just a bunch of nice people doing interesting work. We take pride in what we do, and so should the rest of the people in the province."

Frame 30 can be reached at 439-5322.

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Music Notes



Mike Rud does the jazz thing at the Royal Glenora this Sunday.

BROUGHT TO YOU BY GARRY MCGOWAN

Some may think of this time of year as musically 'quiet,' but music types treat the pre-Christmas week for what it is... the only opportunity to get get that darn Christmas shopping done!

Like lemmings to the sea, a sure sign of Christmas is the pre-twenty-fifth homestead of Edmonton's venerable **Nomads**. These guys have been at the music thang so long that when they started Elvis (Presley not Costello) was not only still alive, he was still thin and had barely started making movies. Gary McDonall and company will suggest you lock-up your mothers and join them at **The Sidetrack** Thursday through Saturday.

Picasso's Life play the **City Media Club** on Friday. The band is built around singer/songwriters Dary Paulon and Zac Addoriso. They released a fine indie cassette a couple of years ago called **Two Of Us**, then landed a couple of their songs on **Power 92's Power Picks** release in early 1996.

Hee Haw has yet to receive its due for the nascent influence it had on the attire of the serving personnel in the Hooter's Restaurant chain. Such pop culture recognition may still elude the show but eighteen season veteran Don

non (herself no slouch in the pop culture icon department having been a fixture on shows like *Don Messer's Jubilee* and *Singalong Jubilee* on the pre-cuts CBC) for a night of Christmas music.

Still with that omnipresent Christmas thing, one of Edmonton's long serving choirs, the **Da Camera Singer's** will stage their Candlelight Christmas performance at **Robertson-Wesley United Church** on Saturday. This is a 'candlelight' performance that will leave some of the cheesier music of the season in the shopping malls where it belongs, in favour of more subdued selections from Renaissance-era composers. And yes Virginia, those selections do pre-date the nomads

Rebar will rock down to the Christmas wire with a double bandstand on Saturday night. The membership of **Kissing Ophelia** has been 'otherwise occupied' through much of the fall, but the trio is back and will headline on Saturday. Also on the bill are E-town up-and-comers **FP2K**

Finally, those of you who have sent all your cards, bought all your gifts and survived the company Christmas party will want to kick-back on Sunday night and partake of the **Royal Glenora Club's** Jazz Classic. Featuring **Mike Rud**, **Solon McDade** and **Dan Skakun**, this is the perfect 'last evening out' before the twenty-fifth. Besides it only costs five bucks and they'd never let you in the Club at any other time of year anyway. So enjoy... and Merry Christmas.

Gary McGowan's PROFILES

Name: Matt Robertson.

Notoriety: Singer/Guitarist of Life With A Woodpecker; a modern Top 40 "in your face" rock band that maintains a certain "tongue in cheek" attitude.

Next Gig: Friday December 20th and Saturday December 21st at the King's Knight Pub (9221-34th Avenue).

Favorite Artists: Neil and Tim Finn, The Beatles, The Police and Tom Petty.

First Concert Attended: Split Enz at the Coliseum in 1983

Ambition: To finish and tour Grin's (my original band's) CD

Age: 27

Most Creative Time of the Day: 4:00am-7:00am.

Fantasy: Laying on the beach, getting my buns burnt in Mexico.

Best Party Attended: The 1992



Matt Robertson.

New Year's Eve Party we played at the Boiler. The guys from Steve McGarrett's Hair and a couple of other bands showed up after their gigs and we jammed until four or five in the morning
Memorable School Experience: Sitting in Bobby Cairns guitar class at Grant MacEwan and realizing it's time to start doing some hard work
Last Book Read: The Difference Engine by William Gibson and Bruce Sterling

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92

the Rev

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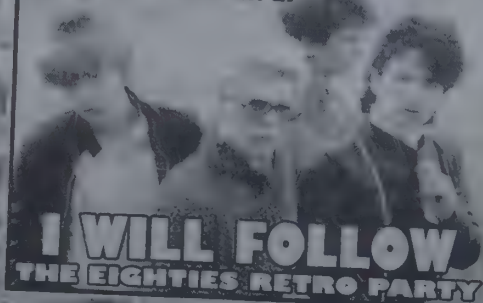
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Reel to Reel married to music

DANCE
BY KEN HICCOCK

Parties, good times and marital strife all factor into dance duo Reel To Reel—however, only some topics enter into the music. Comprised of Erik "More" Morillo (programming) and Mark Quashie, aka The Mad Stuntman (vocals), the band is receiving club success but Quashie is going through problems with his marriage. However, this isn't something he feels should cross into the realm of what Reel To Reel does.

"I just go along and do what I do," says Quashie. "I don't bring my problems to my business. Once you do that you go crazy. You just have to separate yourself from your music."

"If I think my marriage is going to affect my business then I'm going to get a divorce."

It's obvious neither member lets life get in the way of light hearted music. Their second album, *Are You Ready For Some More?*, continues the simple pleasures attitude presented in their triple platinum debut *Like To Move It*. The sound slips between driving bass and dance rhythms while Quashie's vocals run the gamut from rap to reggae.

As far as Reel To Reel is con-

cerned the only reason to keep the groove going is to have fun. A simple night out on the dance floor serves as a way to diffuse tensions. They see it as a far more purposeful and less aggressive form of music compared to some of the sounds sweeping North America.

"It's dance music," says Quashie. "Everyone wants to remember what the night before was like. They don't want to think about a fight at the club the night before."

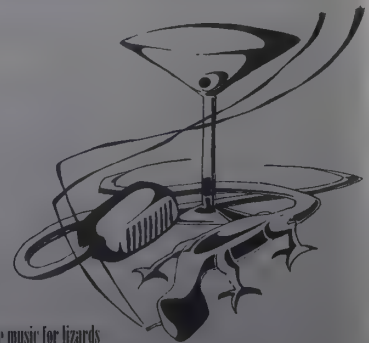
"With dance music, everyone wants to go out and be happy. We sing about girls and having fun. We need to get more dance music here in the States. Hip hop music is hitting hard in the States and we need more house music. No one wants to fight when they're having fun."

However Quashie admits being the life of the party isn't as simple as just partying for the rest of your life. Insuring to service good markets, perform for people interested in the music and keep in touch with the label and the people representing Reel To Reel is all vital to the band's continuing success. As important as the music is the words spoken outside of the recorded tracks are just as vital.

"If you want to do music you just can't sing," says Quashie. "You have to talk to people. Communication is very important." ●

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Local songstress has eclectic interests

FOLK

BY KEN ILCISIN

Dana Coates has been singing since she was one year old. Whether it be in the shower, along with the radio or just while walking down the street her vocals have always filled the air. However, it wasn't until almost a month ago that she decided to try making a living at it.

Getting started isn't an easy process but Coates is prepared to suffer through it. During her first show at the Irish Sports and Social Society some of the patrons were less than receptive but she took it all in stride.

"I basically shrug it off," says Coates. "If they can't see I have some gift to give them then that's their own problem—not mine. I'm more worried about succeeding than I am about being rejected. I don't ever want success to go to my head."

Born in Edmonton, she's lived most of her life in Leduc. Coates has loved music since day one but it was an unfortunate situation—one loved over the past few years—that inspired her to go for the gigs. She checked into the hospital after fighting against manic depression. It was Coates' return into society and her personal internal fight that gave her the strength to try and tackle the music industry.

"I've always wanted to get into it but I never had the guts," says Coates. "It's a case of a bad situation turned into a better one. Being in the hospital has brought me to a higher level of understanding. I want to take a stand on things but I don't want to impose my views on anyone."

With her first song "The New World," Coates fulfils her goal. The touching folk ballad addresses global concerns without preaching. It is her first demo recording but she plans to capture more of her songs in the new year.

From here, Coates hopes to showcase at Music West and see what other interest she can drum up.

Although the first song is rather subdued, Coates' interests are quite eclectic. Her biggest inspiration is Madonna. A person she views as having determination and guts—characteristics Coates feels are necessary to have if she is going to make a break in the land of song.



Dana Coates in her debut performance.

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Wed. alternative w/ dj black

Thurs. w/ code red

Picasso's Life tests out new stuff

POP/ROCK

BY ANNIE FOREMAN

PreVUE

On Friday, you can see Picasso's Life—the band, not the movie. Though, the band will go to the movie, so I guess you could see them both at the same time...

Picasso's Life is a duo that started a couple of years back with Dary Paulson on vocals and Zac Addorisio on guitar. They received a great response from audiences and reviewers, recorded an independent release called *Two of Us* and have won

awards from F.A.C.T.O.R., Music West, and The Alberta Music Project.

So they decided to explore a little and, says Addorisio, "hear the music with drums and bass—a full ensemble," for this show at the City Media Club, then, they'll be joined by Gerry Gannon on drums and Brian Groff on bass.

Addorisio says their music is "sort of aggressive folk. One reviewer called it that, I thought that was kind of cool. I think it's U2-ish—like U2 with an edge. It's definitely rock."

He says that art galleries sometimes phone them up and want

them to play because of their name and people often ask them questions about Picasso. But they're actually not devotees of Picasso.

"We just found the name by accident because Dary has really bad handwriting. When we were searching for a name, we liked the word 'life' and were looking at names with 'life' in them. Dary wrote down 'Precious Life' and a friend saw it and said, 'Oh, Picasso's Life.' We thought that was kind of cool, so we went down to the library and read about Picasso and that became the name."

Of course, they're going to have to go to the upcoming mov-

ie about Picasso. Who knows? Maybe the theatres will be calling them up asking them to play a set before the curtain goes up on opening night.

Picasso's Life will also be opening for iMaracujah' at the Agri-Com on New Year's Eve (Come February, they'll be recording a CD). At this show they'll be testing out songs that might go on the CD to see how the crowd responds.

Who says fans don't have influence?

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Nomads retread decades of music



Look out ladies... these "old guys" are out to give you your money's worth.

ROCK
BY ADAM LACKEY

PreVUE

"This is my work," said Gary McDonall as he pointed out his studio and 24-track mixing board, "But the Nomads are my therapy," he chuckled and lit another smoke.

By day, McDonall is the co-owner of Damon Studio. But, when duty calls, McDonall dashes in the nearest phone booth and—TA-DAH!—he quickly changes into the trumpet player for the Nomads (The palendromatic namesake of his studio).

"(We're) Probably the oldest rock and rollers in Edmonton. We bring a lot of experience to the stage and we've basically grown up together. I love these guys,"

McDonall said of the local seven-man combo, whose longevity (and age, for that matter) rivals the Rolling Stones. "A couple of guys are 55... 54... In that area."

"I'm 59. I had to work hard getting one of these," he said, slapping his abundant tummy. "We play music from the '50s, '60s, '70s, '80s and the '90s rock and roll. Anything from Del Shannon to the Zombies to Huey Lewis and the News."

The history of rock and roll almost runs parallel to that of The Nomads. The group evolved from Wes Dakus and the Rebels, founded in 1958. Suddenly, Dakus became a cause without a rebel as his band pulled up their tents, moved their caravan and became the Nomads. "Wes Dakus and the Rebels were a nine-piece outfit: Eight of us walked. So, yeah, there

was a bit of a falling out," was McDonall's understatement.

"I'm the only one that has been in all three bands: Nomads I, which ended in 1962; Nomads II, that ended in 1967; and then Nomads III, the present band. I've been in four Nomads bands, if you include The Rebels."

McDonall has absolutely no delusions as to what The Nomads are all about.

"We're a dance band. We sort of get after people to get up on the floor. We have a lot of fun up there ourselves. Our audience ranges from 18—just old enough to get into the clubs—to 60 plus. If they danced during the birth of rock and roll, they'll be dancing to us. They're pretty tired by the end of the night, but they had a good time," laughed the burly Irishman in his rich baritone voice.

"We don't take ourselves too seriously. We're just a bunch of old guys just having a great time. But," he qualified, "we take our work seriously. None of us are Juilliard graduates but we do have a lot of pride and energy. We don't try to cheat anyone out there. We give them their money's worth."

One group who got its money's worth, finally, was Canadian Airlines employees.

"We just played their Christmas party just last Saturday. By Monday, they'd rebooked the band for next year, so that's kind of nice. We didn't have to wait six months for a call which was flattering. We're going to be playing there next year."

In the works is a new CD from the band. A Nomads Anthology in three volumes? McDonall chuckled and gave me an equally goofy title: "Seniors Gone Wild is the working title. The last album was called *The Nomads Are Back: Lock Up Your Mothers*."

Garry McDonall and the Nomads
The Sidetrack Cafe
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Reviewing the Christmas Product

VARIOUS Christmas on Death Row (MCA)

This is the only Christmas album I've seen with a parental advisory tag. The cover looks ominous (Santa chained to a chair, wearing a black executioner's hood) but the content, for the most part, is traditional. It features favorites like "Frosty the Snowman" by 6 Feet Deep and "Silent Night" by 6 Feet Deep, B.G.O.T.I., and Guess that are so tame even old Bing would give them the thumbs up. There are other more original Christmas ditties such as Snoop Doggy Dog's "Santa Claus Goes Straight to the Ghetto" and Sean Barney Thomas' "Party 4 Da Homies" which aren't crude or nasty enough to thrill the rap kids. If you're suckah enough to want this album then all you deserve in your stocking is a lump of coal.

Amy the Grinch Hough

VARIOUS The Carols of Christmas (BMG)

The tracks on this album are labeled "traditional" but I prefer to call them soporific.

The combination of the tryptophans from the turkey and these snore-inducing dirges are sure to put you Christmas guests into a deep coma. But then again, that may be exactly what you want.

Amy the Grinch Hough

JAYM BEE & THE ROYAL JELLY ORCHESTRA A Christmas Cocktail (BMG)

Now this is a Christmas album! This is the kind of music that makes Santa jolly. It has all the classics from "Jingle Bells" to "I Saw Mommy Kissing Santa Claus," all done in a schmoozy lounge style. Perfect for a jovial sing-a-long.

Amy Who Hough

VARIOUS Celtic Christmas II (BMG)

Oh this is so depressing. Music like this is why the Christmas holiday is sometimes called the hardest time of the year for some people. It's enough to drive anyone over the edge. Moany, groany, creepy, sleepy. Only for those wanting to succumb to severe depression.

Amy the Grinch Hough

THE GRIFFIN CONSORT AND THE REVELLERS Let Christmas Come In (Indie)

This is a fine local collaboration featuring Edmonton favorites like Bill Daur and the gang from Juba! This album is perfect for the revelers that like to imbibe in the egg nog. There's a lot of rowdy foot stomping going on so put on the new hiking boots Santa gave you and clog the Christmas away.

Amy Who Hough

JOSE CARRERAS, NATALIE COLE, AND PLACIDO DOMINGO A Celebration of Christmas (Warner)

I know it's Christmas and all, but - GOOD GOD - am I sick of those tenors. It's called overexposure, guys.

But on the upside, there are only two tenors on this album—so that makes it one-third less as bad as their usual fare. The saving grace for this album is that only Natalie Cole who sings a couple of songs and the lungy tenors. Let Cole's beautiful contralto soothe the diaphragm and the tenors who are over the top. Look at me. Look at

New Sounds This week's newest discs

me. I have opera training but will sing any bit of tripe just so I can pollute the airwaves with my cheesy commercials' tenors always manage to drown her out. For those of you who like the tenors you might appreciate the musical selection which ranges from the festive "Winter Wonderland" to Bizet's classic "Angus Dei."

Amy the Grinch Hough

JAMES BROWN Hooked On Brown (A&T)

Phew! Give me strength! When I think that this is the same James Brown that left me absolutely spellbound after I saw his supremely intense live performance on the Ed Sullivan Show it was on MuchMusic—I'm not that old!! I wonder how many of you music consumers out there are so damn thick that you can't even tell the difference between a blistering album like, say, *Live at the Apollo* and this—this utter travesty—this sickening hack job. An album that reduces the great music of the man they call the Godfather of Soul to a bland, tasteless, even cruel paint-by-numbers joke.

Compared to any of Brown's previous legitimate releases, this piece of crap is about as satisfying as taking an inflatable doll on a honeymoon. You might as well dance to the beat of a washing machine.

As a general rule of thumb, it's handy to remember that the phrase "hooked on" is simply a byword for "shitty fuckin' drum machine, mixed really loud." Brown's typically passionate delivery is all but drowned out by the repetitious and overbearing presence of the Rythim Ace 2000, or whatever little piece-of-shit drum machine is being used to homogenize the man's classic repertoire. Please don't go and buy this disc; you've got the power to ignore such obvious fodder. Or in other words, Papa's got a brand new bag, and it's full of vomit. Get up offa that thing (the couch), throw it into a dumpster (this disc), and I'll feel better.

T.C. Shaw

YAN HALEN Greatest Hits, Vol. 1 (WEA)

Insofar as this new album contains all of Van Halen's greatest hits to date, it's interesting that the title includes the legend, *Volume 1*, as if it was decided that having original vocalist/frontman David Lee Roth back in the lineup was sure to extend the group's already lengthy career. Without a doubt, anyone with a modicum of intelligence can see for themselves that Diamond Dave's stage persona was outrageous, flamboyant and not without a deluged of humor; whereas his interim replacement, Sammy "Durr" Call Me Mozzarella, Fella! Hagar, was nothing more than a singing ball of cheese.

As well, the band's direction changed gears during Dave's departure. You can hear it for yourself as witnessed by the stark contrast between most of the songs on side band those on side 2. Who can even imagine Roth haring out track 10, "Can't Stop Loving You," the most raucous, raucous, power ballad since the last Michael Bolton single, while the rest of the album is just a series of

kind of wine goes best with me?" Hagar doing justice to a "Van Halen Phase 1" scorchier like "Runnin' With The Devil?"

Finally, when one compares the two singers' similarly tacky visual images, our buddy Dave comes across as a man who knows full well he's dressed ridiculously, but who is also smart enough to know that he's gotta be seen from the cheap seats. On the other hand, Sammy "Roll Me Up In Pita Bread And Call Me A Cheese Sandwich" Hagar could do no better than to trade blouses with Dame Edna.

If Roth's image was that of a cartoon sexist pig at best at least he was always in demand as a groupie magnet while his replacement, Sammy "One Slice Or Two" Hagar has all the sizzling sexual allure of a pack of McCain's Cheese Stringers.

Never mind the cheese jokes—the truth is, Diamond Dave's career flourished (his latest solo album, last summer's *Your Filthy Little Mouth* successfully eclipsed his pudgy ex-band's *Balance* by a country mile, before going on to, of all places, the MGM Grand Hotel in Las Vegas, where he and his 14-piece Mambo Slammers rang in the New Year in late December, 1995) while, during roughly the same time period, their communally-owned watering hole grabbed more ink in the rock press than Van Halen's *Monsters of Flop* football stadium tour.

T.C. Shaw

hHEAD Ozzy (Swell/Handsome Boy)

Kind of like Sloan meets the Stooges hHead tries to come out swinging, grunge weapons drawn and at the ready, but the problem, of course, is that Canada isn't especially conducive to the kind of "adult entertainment" that has taken Layne Staley from STP or Shannon Hoon from the world in general. A modern, decadent Canuck rocker seems to have a better chance of drowning than to get swatted by a dragon's tail, which grounds the album in a (pardon the pun) ocean of ritualistic pastiche, pseudo-heavy musical posturing and, ultimately, unsatisfying metal. It's not that the band isn't firing on all cylinders—it's more a problem of trying to be all things to all people or so it would sound. You know the trip; your clothes are too flashy for the office yet too bland to impress anyone at the rave club. So, how do you win?

T.C. Shaw

KAREN YOUNG/MICHAEL UHATO Second Time Around (Disques URSH)

Traditional old fashioned jazz makes a comeback up, *Second Time Around*. Karen Young and Michael Uhato, while the "reflex" starship has left Domino's retro scene, are back.

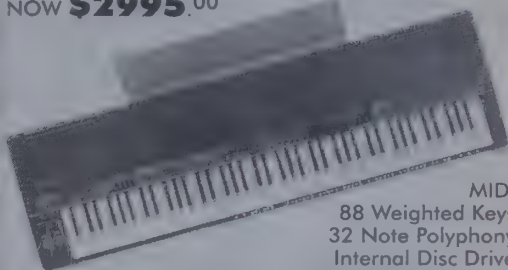
Among the jazz community, Karen and Michael are well-known. Their music is a blend of jazz and funk, with a strong emphasis on improvisation. The album features a variety of instruments, including saxophone, piano, and double bass. The music is both sophisticated and accessible, making it a great choice for anyone who enjoys jazz.

T.C. Shaw

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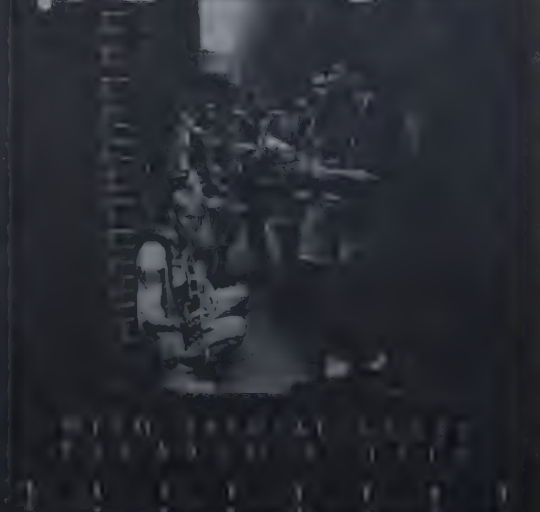
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NO MINORS

Frog's legs have jump at Gini's

FOOD
BY PHILIPPE
RENOIR

ReVUE

I just could not resist the invitation when my brother and sister-in-law suggested we go out for a lovely evening to Gini's.

We were warmly welcomed into Gini's cozy surroundings on a chilly winter's night by a charming waiter. Chef Marc Gini, for whom the restaurant is named, should be proud of his staff's commitment to service.

We were proudly introduced to the restaurant's table d'hôte for the night, which consisted of a five-course meal where we selected from a variety of delicacies. We decided that none of us could finish that fare so we opted for some selections from the "à la carte" menu.

My brother-in-law had been dying to try frog's legs so since Gini's is one of the few places in Edmonton where you can get them,

his choice was simple. The frog's legs were not prepared in the usual garlic butter sauce but were served in a tangy lemon sauce—no disappointment there. The portion was generous, but he had to watch out for all of the little bones.

My wife and her sister had heard so much about the wild mushroom soup that they just had to try it. The soup was rich, fine, and delicate. Of course I went for the escargot. Abundant and tender, served in a delicious Bourguignonne garlic butter.

As if that was not enough, we splurged on more! The entrées were even harder to choose from and, in true French style, the menu had a wonderful range of selections. My brother-in-law was in the mood for beef, so he naturally went for the Tourmedos de Boeuf served flambéed in cognac and delicately topped with a Madagascar sauce. It was cooked perfectly to his liking and in his own words, the sauce was "to die for."

My sister-in-law chose the deli-

cate veal tenderloin stuffed with ricotta cheese and fresh herbs. The presentation was delightful with fresh, artistically carved vegetables and potatoes. My date chose (after a long hard decision) the shrimp. This dish came with large tender shrimp that were flambéed and then smothered in a delicate Dijon mustard sauce. The sauce was superb, allowing for a real mix of flavors. Being a sucker for a pepper filet, I gave Gini's a try. This portion of beef was served with a spicy yet delicate mushrooms and three-peppercorn sauce.

Expect to pay between \$4-\$7 for your appetizer and up to \$19 for an entrée. By the way, Gini's has a wonderful selection of desserts but we just didn't have anywhere to put them! Gini's lives up to its reputation of "exquisite cuisine and impeccable service." ●

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10700-147 St.
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Da De O (10548-82 Ave.) Funky-style restaurant in an old-style diner on Whyte Ave.
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CANADIAN

Applebee's (13006-50 St. and 10338-109 St.) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. Whether you want something fresh, cool, spicy or sizzlin' hot, we have just the entrée to satisfy your appetite.

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Bones (10220-103 St.) Known as the place for ribs—on the Boardwalk.
David's (8407 Argyll Road) Specializing in Alberta beef dishes on the south side of town.

The Garage Burger Bar and Grill (10242-106 St.) The best homemade burgers with daily lunch specials at student-friendly prices.

The Grinder (10957-124 St.) For a casual lunch or fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years.
High Level Diner (10912-88 Ave.) Wholesome and health-conscious—known for their tasty hummus and veggie burgers.
Keegan's (8709-109 St.) At any hour, the last word in Huevos Rancheros.
Rosie's Bar and Grill (10604-101 St.) Nothing fancy, but sensible home cooking without the frills.

Turtle Creek Café (8404-109 St.) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more.

Von's Steak and Fish House (10309-81 Ave.) Alberta beef at its best and great seafood, too.

Zac's Place Café and Pub (Fr. 9855-76 Ave.) Featuring their famous ultimate burger and all-day breakfast.

CHINESE

Man's Café (12510-118 Ave.) A super stop for a variety of fast treats. Make sure to try the Oriental stir fry.

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FRENCH

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The Creperie (10220-103 St.) Romantic ambience highlights the best crepes in town.
Normand's (11639A-Jasper Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

GERMAN

The Mill Gasthaus (8101-101 St.) Hearty restaurant with all the classic dishes.

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets.
Chianti (10501-82 Ave.) Botanical paintings serve as a nice backdrop in establishment offering the best pasta selections in town.
Flore Cantina Italiana (8715-109 St.) Good, affordable, restaurant off campus.

Giovanni's Restaurant (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.
Il Nido Café (upstairs, 10309-81 Ave., 433-2655) Trattoria-style lunches in Old Strathcona. Appetizing full-course evening menu.
Il Portico (10012-107 St.) Trendy downtown restaurant with fresh, imaginative dishes.

La Casa Ticino (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.
Rigoleto's Café (10044-101A Ave.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.

Sorrentino's (10844-95 St.) In the heart of Little Italy, serves delicious authentic Italian fare.
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Andantino's (10111-124 St.) Pizza so good, it'll last until morning.
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SEAFOOD

Iney's Only (11521-104 Ave.) Fish and chips galore—at an affordable price.
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THAI

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VIETNAMESE

Back Hang (7908-104 St.) Great little noodle house in old Strathcona.

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Pyrog House (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.



Chart based on compiled sales of
Sam's Whyte, Kingsway and West Edmonton Mall

1 BUSH X	RAZORBLADE SUITCASE
2 NO DOUBT	TRAGIC KINGDOM
3 VAN HALEN	GREATEST HITS
4 SNOOP DOGGY DOGG	THA DOGGFATHER
5 MOBB DEPP	HELL ON EARTH
6 ENIGMA	S/T
7 VARIOUS ARTISTS	SPACE JAM O.S.T.
8 VARIOUS ARTISTS	DR. DRE PRESENTS ...
9 CELINE DION	FALLING INTO YOU
10 VARIOUS ARTISTS	DANCE MIX'96
11 ELTON JOHN	LOVE SONGS
12 VARIOUS ARTISTS	ROMEO & JULIET O.S.T.
13 SHERYL CROW	S/T
14 BLACKSTREET	THE NEXT LEVEL
15 TRAGICALLY HIP	TROUBLE AT THE HENHOUSE
16 BACKSTREET BOYS	S/T
17 QUEEN	GREATEST HITS
18 KENNY G.	THE MOMENT
19 NIRVANA	FROM THE MUDDY BANKS OF THE WISHKAH
20 AMANDA MARSHALL	S/T

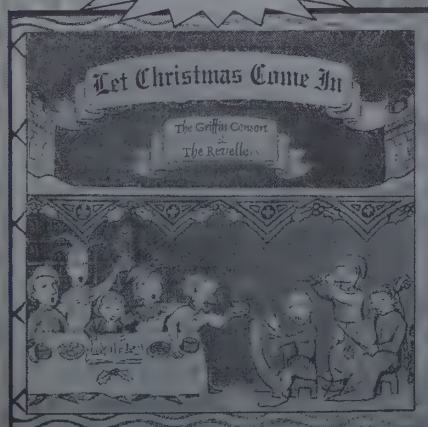
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Cry Santa ain't trad Xmas fare

Comedy troupes reveal the North Pole no one knows

THEATRE

BY AUDREY WEBB

PreVIEW

If Santa really does find out who is naughty and who is nice there'll be a few people at Theatre Network off his list this year.

Network's production of *Cry Santa*, written by Wes Borg of Three Dead Trolls in a Baggie and Paul Mather of Atomic Improv, is not a "saccharine, schmaltzy, homogenized Christmas show," assures director Ben Henderson.

While it is suitable for family viewing, it ain't no *Little House on the Prairie*.

"There's nothing in it that's offensive, but it's not your feel-good anemic Christmas. There's naughtiness," says Henderson with a wicked glint in his eye.

Mather sums up *Cry Santa* as comparable to George Orwell's *Animal Farm*, "except with elves instead of pigs."

In this Christmas tale, the dark side of the North Pole is revealed and we learn Kathie Lee has nothing on Jolly Old St. Nick. Santa is running a sweat shop and consequently the elves are revolting (personally, I always thought the elves were kind of cute).

Henderson approached the Trolls about a year-and-a-half ago to discuss scripting a show for an upcoming Network season. Henderson is so keen on the Trolls' style of comedy, he told them they could do a show in any time slot they wanted.

Borg reveals his sentimental reasons for choosing to do a Christmas show.

"It's hard to get work in the middle of winter. It's a really good time to have a job," he says.

This is the third collaboration between the Trolls and Atomic Improv, who also co-penned *1812* and *Cold Fusion*. It also marks the second coming of Three Dead Trolls during the festive season at Theatre Network. Two Christmases ago, the Trolls brought *The Messiah: A Trouser Rock Opera* to Theatre Network.

Henderson celebrates their return.

"I think what I appreciate about the Trolls' humor is it's not just flippant silliness. They have a sense of the culture we live in and the ability to cut to the core of that in a sharp and funny way. It's not just dumb jokes," he says.

Henderson is having a great time "directing" the cast of five.

"I don't claim to be directing. I'm just here to be an 11th eye. They have clear ideas. I'm just along for the ride. They are playing and finding things along the way. It's a very collaborative effort," he says.

Aside from his assistance as "outside observer," Henderson is able to share other gifts with the cast.

"Another thing we can provide here at Network is some level of production support. It's more than what they get to play with when doing a Fringe show," he says.

Borg agrees enthusiastically—sounding like a child in awe.

"They've got people to build the props, to sell the tickets, put up our lights, all the things that make us not get any sleep in June (during Fringe productions) are all taken care of."

While the Trolls and Atomic Improv are known for their superior improvisation skills, the show is scripted. Mather is certain, however, that should you check the show out twice, you'd find a few alterations.

"Things will get ad libbed and changed over the course of the show," he promises.

The show also contains "tons" of music, with such snappy Christmas tunes as "Christ-



The crew of *Cry Santa* get into the Christmas spirit.

"I know Christmas is a time when you are supposed to make gifts for others. But none of my friends could build me anything I want. I would much rather be given a Nintendo than a wooden sculpture. I'm glad it's commercialized."

—Dead Troll in a Baggie Wes Borg, on the true meaning of Christmas

"I let my brother play with it (my Buck Rogers spaceship). He left it sitting out, then he stepped on it and he broke the landing gear off... I learned not to share my toys. I think that's the message of this show. Don't share."

—Atomic Improvist Paul Mather, also on the true meaning of Christmas

mas in the Mall," "I'm Cold" and "Christmas is Ruined."

Hmmm... Doesn't sound too festive to me. So, from whence comes this disdain for the holidays? Is it the commercialization of Christmas?

"I know Christmas is a time when you are supposed to make gifts for others. But none of my friends could build me anything I want. I would much rather be given a Nintendo than a wooden sculpture. I'm glad it's commercialized," says Borg.

Well then, perhaps it is bitter memories of Christmases past that brings out the irreverence toward the season. Mather shows his vulnerability in a poignant story about the year he got a Buck Rogers spaceship.

"I let my brother play with it. He left it sitting out, then he stepped on it and he broke the landing gear off. I showed my mom what he did and she said 'that's what you get for leaving your toys out.' I tried to explain it was my brother who had left it out, but she wasn't listening anymore. I learned not to share my

toys. I think that's the message of this show. Don't share."

Not all Christmases gone by bring back such painful images for Mather.

"I had pajamas when I was a kid. For many years after that, I didn't have any pajamas. This Christmas, I've got pajamas again," he says gleefully.

Believe it or not, Borg, who was in a sound proof booth while Mather was being interviewed, echoed similar sentiments.

"When I was a kid, we always used to get one gift on Christmas Eve and it was always pajamas. It was always 'Oh, no, not pajamas again!' But this year, I'd really like to have pajamas again, maybe with trains or boats on them," pines Borg.

Besides the pajama pair, the cast also includes Donovan Workun (Atomic Improvguy), Joe Bird (a Troll) and Jennie Esdale, who has been made an honorary Troll for the occasion.

Also scheduled to appear are Teddy Ruxpin, Rita MacNeil, Cheech Marin, Sean Connery, Noam Chomsky, Timothy Leary and

as a last-minute replacement for Johnny Mathis, Neil Diamond. Wow, just like a TV Christmas special!

You guessed it, Kreski. We're not talking about the real celebrities but impersonations of them as performed by the cast of *Cry Santa*. Mather warns against using the word "impersonation" lightly.

"'Impersonation' implies we actually have the ability to do the voice. It's more like we put on a hat and somebody says 'Hey, look! It's Neil Diamond!'"

Borg will be playing Rita MacNeil with a lot more facial hair than you've ever noticed on her TV show—unless you have a very large screen. It will be the final image of the show, because as we all know, it ain't over till the fat lady sings.

AHA! Tradition does have a place in *Cry Santa* after all.

Cry Santa
Roxy
Dec. 17-Jan. 5

This Wake an inspiring work

THEATRE
BY ARATI
AKSLAMIAN

ReVUE

I've done it with Joey Tremblay four times. He made me come every single time

To *Elephant Wake*, that is.

My first time was in a professional capacity, having been assigned the one-man show as a Fringe review in 1995

Ugh. Another one-man show, I thought. Seeing enough of them clues you into three rules of thumb (a) they're written by actors who either aren't working enough or work so much they're suffering from artistic ennui. (b) actors, working or no, are not writers just because they think they are. (c) just because something happened to an actor, doesn't mean it's interesting (since most one-man pieces are about break-ups, family memoirs, the woes of being a wait-

er or talking about sex they've never had with the use of clever visual aids).

Oh c'mon.

Y'know it's true!

One-man shows can bite the metaphorical Big One.

You can imagine my surprise when, at the end of *Elephant Wake*, I was openly sobbing and not from relief that it was over.

The play invites us into the world of Jean-Claude, a lovable simpleton. He is the only resident in the once thriving community of Ste. Vierge, Sask. He believes that one day, the people will come back. He has a plan too! He remembers when his grandmother used to make papier-mâché animals and decides to build not only a zoo but feature the biggest elephant that anyone has ever seen. A Chinese elephant—extinct like French culture in the West.

The French-Canadian town dis-

solved into the dominant English culture long ago, leaving the bachelor behind along with its traditions. Well, you may think, that's not so bad. We all have to move on.

But herein lies the brilliance of Tremblay's vision. What seems like a collection of stories about eccentric relatives, municipal history and town gossip shines through as the fear of abandonment and clutching at hope that we all share, English or French Native or immigrant. North America is a culture of assimilation, casting out all that is unlike itself as if it were so many old clothes. It's the kind of truth you can only find in theatre.

I went to see the play two more times at that Fringe. I found something new in it every time

The present production at the Catalyst has even more to offer. While actor Tremblay and director Christenson are still the primary team, Bretta Gerecke's set creates

new dimensions in the piece's staging. Jean-Claude becomes all the more endearing as he pops up from place to place with lightning speed, making the audience an active playmate. Christenson uses the multi-levels to his advantage as well, creating a man-child utopia that chokes the throat as it tickles the tummy.

The house is smaller in this production, and that makes a huge difference. Its Fringe-run debuted

in a huge curling rink that, in retrospect, seems antiseptic in comparison with the Catalyst space. Jean-Claude is meant to be enjoyed in an intimate setting. Tremblay is so connected with his character he often ad-libbed with audience members who were talking or coughing while he spoke.

As a fourth-time viewer, I had enough resolve not to go to pieces at the end. I was in the minority that night.

Street Vue

By Klodyne Rodnev

Bah! I tried. I really did. I went to the store. I started to shop. I looked around at all the people scurrying to buy gifts and cards for folks they only think of during the holidays and on birthdays... and I said, "Bah!" Nobody gets anything. Not even cards. I'll wait for the New Year and it's sales, thanks. I vote for spreading all that goodness out over the whole year instead.

OK, I'm sick of hearing the rumors. What's the story? Are you running for a candidacy in the Liberal Party or not, Laurie Blakeman? I hope the answer is yes. We would all benefit from someone with your talent, vision and no-bullshit approach to government. All the best to you (if that's your dream).

With that, here are my Christmas wishes to our fabulous community:

- that our live theatres begin to program works which reflect the racially mixed world we live in
- that the **Phoenix** keeps rising
- that financial relief and support come to our battered and abused film community (government or private, I don't care)
- that the current batch of Arts Administration students find placements which strengthen them and related work soon after
- that flying to Toronto (or elsewhere in this country) be as cheap as flying to Seattle or New York (OK, that's a personal gripe)
- that young people always have a **Teenfest**, or **Chifest**, or **Festival of the Next Generation** in which to express and reflect themselves
- that just ONE of those banks with record profits would give up the comparatively measly funds needed to keep **CBC National** and international going (with no string attached)
- that a family as generous as the Holes (who donated \$5 million to the **Citadel**) would set up a pool similar to the actors' fund or Employment Insurance to keep desperate arts groups with a track record alive and functioning until they can still their rocking boats (i.e. **Celebration of Women in the Arts**)
- that people would stop bitching about the arts. After all, my taxes pay for those community skating rinks I never use and for the quality of life I want in my community—I wouldn't have it any other way
- that the **Edmonton Arts Council** continue to grow, thrive and become respected in this city and out
- that the dream of downtown revitalization assisted by the arts be successful, stellar and world class
- that **Captain Tractor**, **Maracujahl**, **Dale Ladoucer** and **Bobby Cameron** all get good recording deals
- that more public visual art go up on the walls and buildings and streets of this city. Gotta say, that's the one area where Calgary kicks our asses
- that following the reign of **Duncan Macintosh**, **Patrick Stewart** will become king at the **Citadel**—as has been rumored in this city since His Highness, **Robin Phillips'** day
- that the current trend towards conglomeration in our television and video production community (which has led to layoffs and the increasing cessation of Edmonton-based shows at **ITV** and **CFRN** for example) stops, waits and turns back towards serving the people who live here—with faces that live here
- that I don't get new or recycled fruit cake, from anyone
- that the enforced creation of the **Visual Arts Alberta Association** finds ways to serve and support its members even though divide-and-conquer seems to be the government's game plan
- that anyone trying to provide a gift or a dinner to a child is successful (especially the charities)
- that the multimedia CD designed by **Denis Gautier** for the **Edmonton Art Gallery** leads the way in Edmonton for merging new technologies with the arts
- that more people take me seriously when I say that this column is a conduit for artists of all kinds in Edmonton to celebrate, communicate, and commiserate. Call, fax or e-mail me, I mean it
- world peace

Happy, Merry folks.



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Arts gets its cojones clipped

OPINION
BY ARAXI ARSLANIAN

Okay Gentle Readers, put down your Christmas list. Drop your shopping. Cease stirring the nog. Give your lips a rest from the misdeed.

Scary scary things are happening in the world of the arts. I know you're busy. I know this is a bad time.

But that's what The Man wants you to do. He's counting on it.

(I actually don't know who "The Man" is. I'm inclined to think he's "The Eunuch", judging from His ractices. Let's just say He's a metaphor for capitalists, corporations, fat white guys with power and government funding bodies for the arts.)

While visions of sugar-plums have danced in our heads, the Grinch has stolen Christmas. The Bad Guys have been winning in the battle for the advancement of the arts.

(Bad Guys being a metaphor for capitalists, corporations, fat white guys with power and government funding bodies... now an oxymoron... for the arts)

I can understand not noticing the first sign. It was pretty sneaky.

Michael Ondaatje's *The English Patient* has been a huge success. After all, the book won the Canadian writer Britain's prestigious Booker Prize and our own Governor General's Award. The film version, starring Ralph Fiennes, is a critical and box-office dynamo. But it seems Jewish groups, historical societies, and international aesthetes are boycotting the film and trying to have the book banned in some universities.

But why?

Apparently the title character Almsy is based on a true historical figure from the Second World War.

Count Laszlo de Almsy, according to some sources, was a Hitler supporter and spy. Ondaatje paints him as a romantic figure and Allied sympathizer forced by circumstance to work for the Nazis. To portray him as anything else, protesters say, is not only incorrect but abhorrent. And a lot of people seem to agree and have followed suit.

Sign Number Two. Recently an Ontario court made a decision to side with the McMichael heirs over a dispute with the McMichael's Gallery's curators. The gallery began with the senior McMichael's gift to the province of their home 14 acres of land and 194 works of art by the Group of Seven and its contemporaries. It currently houses 6,000 owned works and has featured 100,000 works on loan. The curators undertook the decision to house some new Canadian artists' works on a rotating basis. Robert and Signe McMichael demanded the art be removed, citing it was not consistent with the institution's mandate. Justice Peter Grossi sided with the plaintiffs. He explained that the gallery was intended to capture a definite era of Canadian art that of the Group of Seven, its contemporaries and the indigenous people of Canada in its colors and relationship to nature.

The problem?

Not only does this shut the door in the face of new Canadian artists, it leaves the board in a gray area when it comes to acquisitions. Museums receive less funds every year from our government leaving corporations and wealthy patrons to fill the gap. This means less and less venues will house new Canadian art. It also means that each new work will not only have to pass the personal standards of those who hold the purse-strings, but also be subjected to a test of what is and is not Canadian art.

Sign Number Three hits closest to home. The Citadel Theatre was forced to recant its own artistic voice with its latest production *My Fair Lady*. Apparently the people who own the rights to the Lerner/Loewe musical have threatened the company with legal action if they don't change the ending back to the movie version, as opposed to their choice of ending, that of the original story by George Bernard Shaw. No one would give *Vue* a statement, for obvious reasons. The company was forced to follow orders and the new ending now plays.

What do these three things have in common? Each are portents to the destruction of freedom for artists in this country. Each are a slap in the face to the concept of artistic license and expression. Each has gone relatively unnoticed by not only the artistic community but also the press?

And why?

The Bad Guys made them shut up. The Bad Guys will continue to do so if we don't start making some noise. Don't get me wrong, I understand how hard it is. Most of us aren't working—and those of us who are are feverishly trying to save for when we're not. Nobody listens to artists anyway. We are the designated lower-class of this country. So many of us are overcome by the business of deadlines, publicity, creation of opportunities and simply making ends meet—being an artist means struggle.

But if we let things like this slide past without a whiff of protest the struggle will become a lost cause. Every time we back away from a fight it's not to live another day. It's backing us into a corner. Eventually we'll have nowhere left to go. Maybe not now. But soon.

Think about it.

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Cruise kicks a field goal with *Jerry*



Photo: François Duhamel

FILM
BY JASON
MAGUIRE

ReVUE

Writer-director Cameron Crowe is probably the best Hollywood's got at making romantic movies—even better than specialist Nora Ephron (*Sleepless in Seattle*)

If Crowe's *Say Anything...* isn't the best Generation X romance ever made, I don't know what is.

Crowe also has a penchant for incorporating seemingly real moments into his films. It's been established that the dialogue about practicing fellatio on carrots from *Fast Times at Ridgemont High* (as pretty much everything else in the film) was based on something screenwriter Crowe overheard.

John Cusack's hopeless kick-
... obsession from *Say Any-*

thing... must have been taken from reality—nothing that hilariously pathetic can be made up.

And, of course, much of the charm to be had from the mediocre *Singles* was due to the slice-of-life character traits, like the trading of garage door openers or the guys in Pearl Jam demanding quiet as they try to watch a TV documentary on bumblebees.

Jerry Maguire combines all of Crowe's talents, as well as his usual snappy dialogue, for one satisfying experience.

The eponymous protagonist (Cruise) is a successful sports agent at the gigantic agency Sports Management International (SMI). He has a sassy and gorgeous fiancée Avery Bishop (Kelly "Mrs. John Travolta" Preston), who works as a National Football League publicist. He's the guy they send into the living room to sign up new sports talent. He's unstoppable.

However, one day he gets a conscience. He begins to dislike what he sees around him: skyrocketing salaries, players charged with sexual assault, rampant greed. He wants athletes to return to a love for playing their sports.

Late one night, fueled by guilt and an upset stomach, Maguire spontaneously pens a mission statement (not a memo, a "mission statement") titled "The Things We Think And Do Not Say: The Future Of Our Business" and dispatches it to all his co-workers.

The mission statement calls for agents to take on less clients in order to form stronger bonds with them.

He quickly regrets this action, but it's too late—a week later he is insultingly fired. Sure, it's strange that he's fired over one transgression in an otherwise glorious career with SMI, but hey, it sets up the rest of the movie.

Maguire only manages to hold on to two of his clients: Rod Tidwell, a second-tier wide receiver for the Arizona Cardinals, and Frank "Cush" Cushman, a college football star itching to be a first-round draft pick for Denver.

Maguire also manages to attract Dorothy Boyd, an SMI accountant, as his assistant. Boyd, a young widowed single mom, believes in what Maguire said in his mission statement and finds herself drawn to him in other ways.

The majority of the movie is spent exploring the relationships between Maguire, Boyd and Tidwell. Things keep going from bad to worse for Maguire throughout the film and he often backtracks on his mission statement, but Boyd holds him fast to his beliefs.

The cast is excellent, overshadowing the charismatic Cruise who overacts a bit in this venture.

Cuba Gooding Jr. (*Boyz in the Hood*, *Outbreak*) is believable as Tidwell, both as a caring family man and as a tempestuous sports star. His mantra of "Show me the money" is levelled by his value of "Quon," a pure and beautiful love.

Regina King (*A Thin Line Between Love and Hate*) is also fine as Tidwell's wife Marcee, a marketing planner who only wants what's best for her husband and family. Jerry O'Connell (*Joe's Apartment*, *Stand By Me*) acts appropriately as not-so-naïve draft pick Cushman.

Renee Zellweger finally escapes from the gamut of tramps she's played in several independent films—like *Empire Records* and *Love and a .45*—to play the feisty but woefully lonely Boyd.

Her wonderfully expressive face and unique voice work perfectly to convey her growing feelings toward Maguire as she watches his humorous interactions with her son, Ray.

And her son is something else! Six-year-old Jonathan Lipnicki (apparently from the *Jeff Foxworthy Show*, not that I've ever seen it) is reason enough to see the film. I normally don't like movie kids, but Lipnicki is amazing. He's Bruce McCulloch's "Gavin" character come to life in a real little boy—and he's got acting chops. Also funny is the Chris Elliot-like Todd Luiso as Ray's jazz-lovin' nanny, Chad.

Bonnie Hunt (*Jumanji*) will probably get a Best Supporting Actress nomination somewhere for her turn as Dorothy's older sister, Laurel Boyd, a "call-it-as-she-sees-it" divorcee who is protective of her younger sibling.

And Preston is suitably punchy as the blunt Avery. Most disturbing about Preston is her sudden striking resemblance to Cruise's wife, Nicole Kidman. But then again, apparently all Scientistologist women look alike.

Keep an eye open for cameos from Glenn Frey, Eric Stoltz, Frank Gifford, Jann Wenner (Crowe's former boss at *Rolling Stone*) and a slew of sports celebrities.

Some of Crowe's trademark natural moments include Maguire's attempt to find a song to sing along to on a car radio one day when he's happy and a strange bit where Maguire and Boyd observe a deaf couple exchange hand signals and then kiss. Boyd explains that her favorite aunt is hearing impaired and translates "You complete me." As awkward as this moment initially appears, it pays off beautifully later in the film.

Complaints? A few. Crowe's reliance on voiceovers to set things up. As with *Singles* these voiceovers are sharply contrasted by humorous visuals, but still, voiceovers slow things down.

Also, music choices are pretty lame. Just because Crowe is buddies with the Who and the Replacement doesn't mean he has to pop their music in anywhere he likes. Music placement should be used a little more appropriately. The film is too long by close to a half hour.

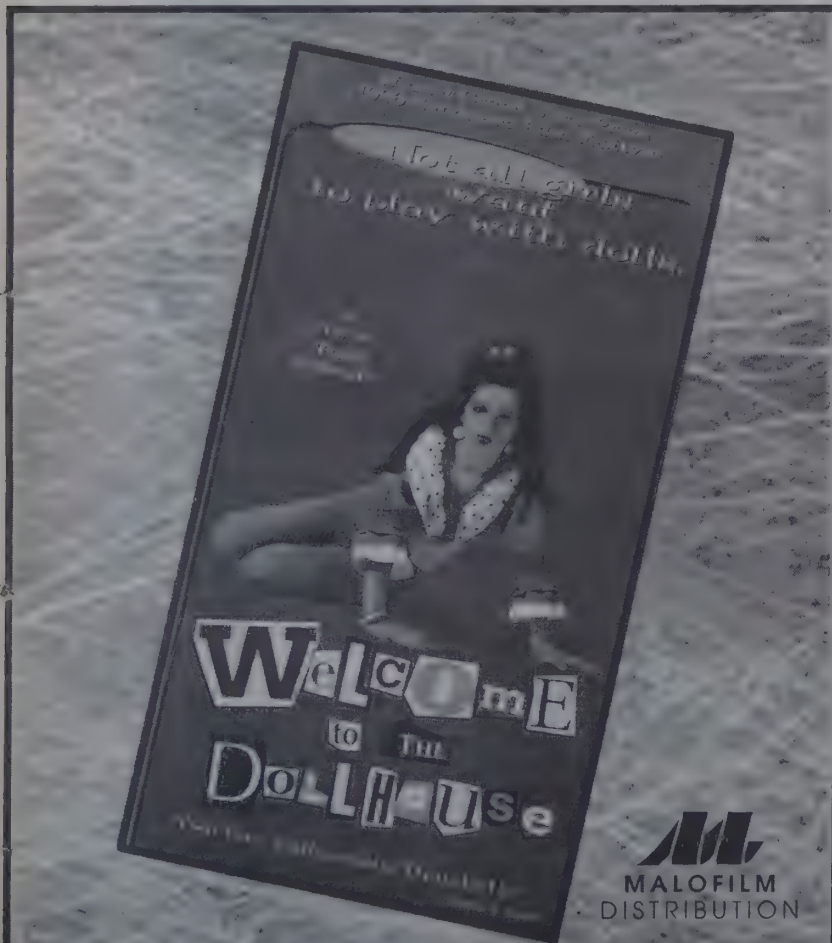
Then again, editor Joe Huttsch won both of his Academy Awards working on Oliver Stone films which are often really good but too long.

Jerry Maguire is a rewarding journey about forging meaningful personal relationships in our cynical times. It got me right here (I'm banging on my chest where my heart is, but you can't see me) and to be honest I'd gladly sit through two-and-a-half hours just to spend some more time with the wonderfully nuanced characters.

I can't believe I just said that about a Tom Cruise film!

Jerry Maguire
Cineplex Odeon
Daily

A previous role of Cruise's: a seductive, blood-sucking leech. Totally unlike a sports agent.



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Nuke 'em! Nuke 'em! Kill! Kill! Kill!

FILM

BY RUSSELL MULVEY

ReVUE

Finally! A real, honest to goodness holiday picture. *Mars Attacks!* is one of those cheery, upbeat, positive aliens-come-and-try-to-take-over-the-world-by-turning-people-into-barbecue movies that makes the holiday season bearable.

Unlike what other reviewers have indicated *Mars Attacks!* does have a plot, although it is a very simple one (A simple plot is not the same thing as no plot at all, by the way.).

These curious creatures with exposed brains come in flying saucers and say that they want to be our friends, at which point they whip out ray guns, that look like super soaker water pistols, and fry the flesh off people, pets, birds (they really hate birds)—anything that gets in the way.

The U.S. president (Jack Nicholson) is loathe to do anything about the Martians and repeatedly ignores the advice of his more hawkish advisors thereby letting the Martians more or less have their way with the Earth.

A couple of other things happen. A vacuous talk show host has her head exchanged with her chihuahua's head. The science advisor to the president who keeps saying that since the aliens are so advanced they must be peaceful (I wonder if this is the advice First Nation leaders were given when Europeans showed up) becomes disembodied, though he does almost consummate his infatuation with the vacuous talk show host. A slacker donut clerk forsakes the advice of his militia-type father to rescue his grandmother, thereby hitting upon a way to save the planet. A couple of Las Vegas hustlers get killed and the wife of one of them thereby becomes a better person by being forced to seriously examine the absurdity of her

New Age beliefs

There are a few other things—a Tom Jones concert, a boxing match between a retired boxer and a Martian, stuff like that. All very entertaining in a holiday sort of way.

The performances are all pretty good. Jack Nicholson is in two roles: one nicely understated as the president and one more or less wasted as a Vegas hustler trying to get a new casino built. Annette Bening is his wife, the New Ager Glenn Close is the First Lady whose advice "to kick their butts" is ignored by the president.

Sarah Jessica Parker, in her patented goofy characterization, is the talk show host with a pet chihuahua and Michael J. Fox is her hair-obsessed T.V. news reporter husband turned to barbecue in the first half hour.

Pierce Brosnan is the pacific scientist who is beheaded. Rod Steiger is the hawk of a general whose advice is ignored. Jim Brown is the retired boxer. Lukas Haas is the donut seller and Natalie Portman is the only surviving member of the First Family around to thank him for saving the country. Danny DeVito is another Vegas hustler.

Mars Attacks! is not a perfect movie. There are some serious flaws, not the least of which is the sense of a missing punch line. The Martians are playful sorts and it is never clear whether the translating device, used to figure out what they are saying, is malfunctioning or whether the Martians just think it is a real good joke to say that they are coming in peace and then shoot everybody.

Tim Burton is always an interesting filmmaker and the idea that anybody would even attempt to make a movie based on a series of bubble gum cards is just stupid enough to be almost admirable. The cards, by the way, were based on a series of comic books from the '40s and were banned and censored a couple of times—the ban brought about with the cards' im-



Jack Nicholson and (inset) Danny DeVito: One's a U.S. president, one's a lawyer. Which do you want to get zapped first?

plication that the American Way of Life was not really worth saving. The cards were re-released in the '80s as a series of cheap books.

There is a sense that a lot was lost in editing *Mars Attacks!* including, apparently, a whole bunch of stuff with Bill Murray and we can only hope that the director's cut makes it into the video stores in time for the next holiday.

Mars Attacks!
Planet Earth
Daily

glimpse—the cast of those folks who bring us the Local Heroes International Screen Festival the National Screen Institute. Still in its infancy, this program promises an unruly (like many infants) night of wacky, funky, and just plain over the top movie watching.

"Don't Lose Your Shorts is totally wicked. I traded in my kilt for a pair of boxers." (M. Gibson)

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MOVIES
BY JASON
MARGOLIS

ReVUE

What could have possibly attracted a hot young cast like Neve Campbell, Courteney Cox, Rose McGowan, Skeet Ulrich, Liev Schreiber and Drew Barrymore to appear in *Scream*—a slasher flick from Wes "A Nightmare on Elm Street" Craven?

Well, maybe it's because the said slasher flick is an attempt at a clever send-up of the whole genre, produced by the hip folks at Miramax films. Yes, what we have here is Wes Craven's *Pulp Fiction*.

The plot matters little. We've seen it thousands of times before. The film even acknowledges that Hell, that's what the whole film is about!

A psycho killer in a mask is murdering attractive high school students in a quiet California town. The killer is particularly interested in sweet, innocent Sidney (*The Craft*'s Campbell) whose own mother was brutally raped and murdered—*exactly one year ago!*

The town is on alert and curfews have been imposed. Sidney is under the constant protection of her friend Tatum (*The Doom Generation*'s McGowan) and Tatum's wimpy brother (David Arquette—yep, Rosanna and Patricia's little brother) who happens to be the town's deputy.

Unfortunately for Sidney, the prime suspects in the town murders are her father and her boyfriend (Ulrich, also from *The Craft*). But then again, as the characters constantly reiterate, it's a horror movie and anyone can be the killer. You have to wait until the final reel to find out...

Aggravating the situation is the presence of a persistent tabloid television reporter, Gail Weathers (*Friends* star Cox). Weathers, of course, has a history with Sidney and she is currently writing a novel about the murder of Sidney's mom.

However, what makes the film unique is that it's a meta-film: a self-reflexive movie all about movies. It's not a spoof so much as a cornucopia of references for hardcore cinema trivia fans. It's probably got more film jokes than the works of Joe Dante, John Landis and Paul Bartel put together.

I guess that's why I had fun watching it.

There are numerous Wes Craven in-jokes, such as the high school janitor's striped sweater and brim hat (think about it) and Ulrich's uncanny—and very obvious—resemblance to Johnny Depp (you've got to be on the same wavelength).

At least Craven didn't drop too many *Swamp Thing* references. The characters often mock their own casting choices, as Sidney laments that Tori Spelling will probably play her in a movie of her life (Campbell's *Party of Five* follows "The Bev" on Fox). And what's a horror movie without a washed-up actor playing the school principal? In *Scream* that role is more than ably filled by the uncredited Henry "The Fonz" Winkler.

Video store geek Randy gets many of the film's highlights. In

one scene he establishes the rules of horror films by analyzing the early work of Jamie Lee Curtis. Rule one is that only virgins survive the movie. In another scene he uses the plots of various horror films to decipher the current situation—revealing that he, too, could be a suspect in the murders. His motive? The approaching millennium!

Unfortunately, the film is often too clever for its own good. I'm still trying to figure out some of the in-jokes. I'm particularly puzzled by the constantly displayed video box for Wayne Wang's movie *Smoke*, sitting on top of a big-screen TV as the kids watch horror movies. That's got to mean something, but what?

It's also one very gory film. The murder scenes are anything but funny—they are actually quite disturbing, particularly the one that starts off the whole thing. By the end of the film there is so much blood spilled that *Scream* seems to be one big red blur. Craven appears to have been trying for the tone of *Heathers* but went way off the mark by allowing his crime scenes to be this grisly and horrific.

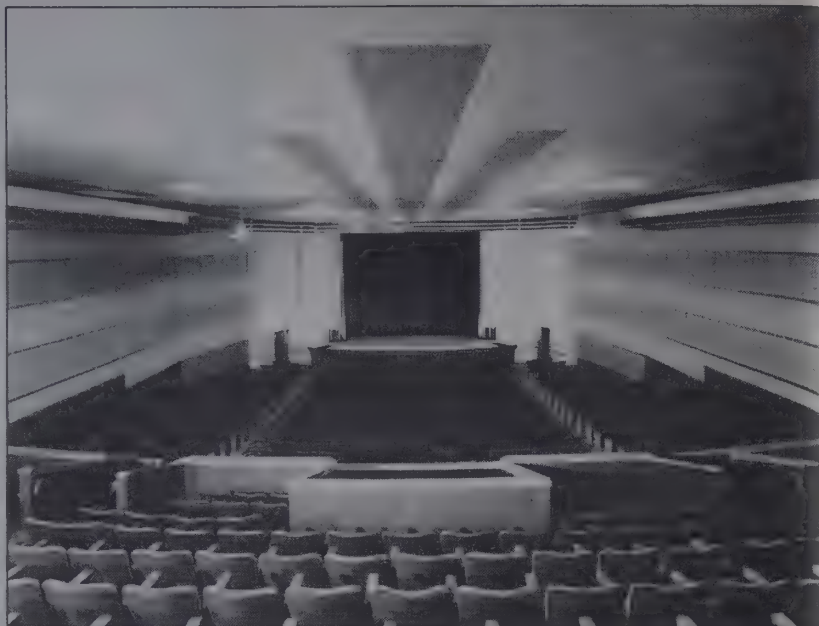
By the way, the distributors have asked that I refrain from giving away the denouement. Fair enough. A film this cleverly written (screenplay by Kevin Williamson) was bound to have a juicy twist at the end—and it delivers. *Scream* dares you to keep guessing the identity of the killer and supplies you with a rather unguessable (but quite plausible) solution. I can only hope that other critics honor this request as well.

Damn! It's three hours later and I can't keep it quiet anymore—I have to reveal the ending. Close your eyes if you don't want to know. The killer is... Keyser Soze!

Naw, but that would have been pretty funny.

Scream
Cineplex Odeon
Daily

Garneau prepares for art-house audience



The Garneau Theatre as viewed by patrons of the '40s.

INDUSTRY

BY KEN UCKER

The promotion reads like an old movie marquee—*Garneau Theatre: a return to the original splendour*. On Dec. 26, the movie house will reopen, after being closed for weeks of renovating, with a new version of Shakespeare's *Twelfth Night*.

Opened in 1940, it spent the last couple of years as a second-run cheap seat theatre. Next Thursday it will enter the market as a first-run art-house theatre. The runs will be open-ended, allowing it to keep successful films longer than a repertory theatre.

Some people believe the transformation will affect *The Princess* and put the two into direct competition.

However Rick Ostapchuk, the manager since 1991, guarantees this is not the case, suggesting that the theatre is merely moving from an over-run market to one which doesn't exist yet in Edmonton.

"There's 31 discount screens currently operating in Edmonton and it seems we had to find our own niche and this is one that's not being covered," says Ostapchuk.

"I don't want anyone to think we're going up against anyone. It's a market that's not being covered."

Since 1991 the Garneau has been owned by Magic Lantern Theatres. It also operates locations in Yellowknife, Whitecourt, Saskatoon and Kellogg, Idaho.

In order to move into the market of a first-run art-house, the theatre has undergone extensive renovations. The spirit captured is reminiscent of how the building looked in 1940. Old lights have been restored and extensive repainting and replastering have been done.

No budget figures are available but it is known over 15 people have been working since Dec. 16 and are not yet finished. Plasterers, a floor crew, a carpenter, an electrician, six painters and two people involved in specific theatre restorations and repair are involved.

The Garneau insists it isn't competing against anyone. However Malcom Parker, programmer for the Princess, feels the Garneau may affect business.

"They know how we did last year and that was really crappy," says Parker. "I don't know if Edmonton has the audience to support both."

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✓MARS ATTACKS! (M) Fri 7:20 9:45 Sat Sun 1:45 4:20 7:20 9:45	✓THE PREACHER'S WIFE (G) 1:45 4:30 7:05 9:35
✓SPACE JAM (G) Sat Sun 2:00 4:30	BEAVIS & BUTT-HEAD DO AMERICA (M) 12:45 2:45 4:45 7:45 9:45
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✓THE PREACHER'S WIFE (G) 1:10 3:07 5:00 9:40	

a MINUTE at the MOVIES by Todd James

101 DALMATIANS Disney has found the perfect merchandising strategy for this puppy tale: put spots on something and sell it. There's no question this lame live action version will sell big. Jeff Daniels (*Fly Away Home*) and Joely Richardson (*I'll Do Anything*) are the human props and dog owners—and are of little consequence here. The movie belongs to Pongo and Perdita, P&P's puppies and the deliciously evil Cruella DeVill, played with cartoonish campiness by Glenn Close. Cruella is the best thing about this spotty production that lacks the creativity and loveable fun of the animated version. Even 101 panting puppies have difficulty filling the void left when Cruella's not on screen. The trouble with using real puppies is they have little personality—cuteness only goes so far. The rest is unimaginative product hawking with little bite. (VV)

THE ENGLISH PATIENT This nearly three-hour masterpiece, based on the novel by Michael Ondaatje, is quite likely the best movie of the year. Set at the beginning and end of the Second World War, Ralph Fiennes (*Schindler's List*) plays Almsy, a mysterious plane-crash survivor discovered in the African desert. He's cared for by Hana, a young Canadian army nurse (Juliette Binoche, *Damage*) in an abandoned Italian monastery shared by Hana's lover and a thief (Willem Dafoe) who is convinced Almsy is a German spy and the man responsible for his disfigurement. Through flashbacks the horribly-burned Almsy's story is revealed. Before the war he was a member of a team charting the Sahara where he fell in love with a colleague's wife (Kristin Scott Thomas, *Four Weddings and a Funeral*) beginning a catastrophic affair. This is a love story that makes the heart ache. Kristin Scott Thomas is mesmerizing and Fiennes is passionate and intense. *The English Patient* is lovingly photographed

and fluidly directed by Anthony Minghella (*Truly, Madly, Deeply*). This lengthy but smart story breezes by like a desert wind without a trace of stuffiness. (VVVVVV)

JINGLE ALL THE WAY If the sight of Arnold Schwarzenegger attacking department store Santas with a giant candy cane and punching out a reindeer is your idea of the Christmas spirit then this unfestive drivel is for you. Normally, I might find these antics mildly amusing but the ideas here are stale. Arnie plays Howard Langston—a burned-out dad on Christmas Eve on a desperate search for the last "Turbo-Man" toy in town. Sinbad plays a wacky postal worker equally determined to clutch the last of this season's most popular dolls. What follows is a long and tedious chase punctuated by tired appearances from Phil Hartman as Howard's amorous neighbor and James Belushi as a Santa dealing toys on the black market—complete with bearded and tattooed elves. This is a heartless and humorless Christmas Grinch. (VV)

LOOKING FOR RICHARD Al Pacino directs and is a principal player in this documentary about his own struggle to understand Shakespeare's *Richard III* and present it to an audience. Pacino demonstrates a keen eye in this entertaining and educational look at one of the bard's most difficult plays and the techniques used by different actors (including Pacino) to get inside the words on the page. Pacino grapples with his fellow actors and producer to find the true meanings of some of the most recognized scenes in literature. His ultimate goal is to make real for the average viewer, this ancient play that still packs a powerful punch. Pacino is seen interviewing historians, other actors and men and women on the streets of New York—all in an effort to make *Richard III* palatable to a

modern audience. Juxtaposed with Pacino's fact-finding missions are the finished scenes, starring Pacino as the deformed Richard and with each scene explained and analyzed in a colloquial manner that's infectious, funny and eye-opening. (VVVV)

SPACE JAM At a price tag close to \$100 million, *Space Jam* will need lots of baskets from the three-point range to break even. Considering the cost, the animation rarely exceeds the average garden variety Saturday morning cartoon show. *Space Jam* mixes live action and cartoons in a story that pits the *Looney Toon* crew of Bugs Bunny and pals against a team of space villains who have usurped the talent of NBA stars. Michael Jordan attempts to act his way out of a paper bag and the bag wins. Mr. "Not So Natural" is recruited by Bugs Bunny to help the toons beat the "monsters" in a winner-takes-all intergalactic basketball game. *Space Jam* proves my old theory: professional athletes can't act and they're not funny. Those who remember the *Looney Toons* humor, so often aimed more at adults rather than kids, will find the sights have been lowered. Bill Murray, playing himself, provides some of the few highlights but *Space Jam* is really one long fan recruitment video for the National Basketball Association and the Michael Jordan Fan Club—and certainly the sales of Nikes should skyrocket. (VV)

STAR TREK: FIRST CONTACT It's been a long, arduous two-year wait for rabid fans and they're not likely to be disappointed. The rest of us may wonder what all the hubbub is about—but make no mistake, there's a certain predictable stamp of quality to these movies. Patrick Stewart as Captain Jean-Luc Picard leads the crew of the new Enterprise into battle against one of the most popular *Star Trek* villains—the Borg. This half-machine, half-organic and all-evil race of aliens have designs on assimilating Earth with the help of the tried-and-true sci-fi stand-by, time travel. In addition to familiar *Star Trek* characters James Cromwell (*Babe*) plays Zefram Cochrane, inventor of warp speed space travel, and for the first time we're introduced to the Borg queen (Alice Krige) as she toys with Data's (Brent Spiner) emotion

chip. *Next Generation* aficionados will remember Captain Picard was once "Borgified" himself, adding a fiery drive to his already tenacious will and allowing the Shakespearean-trained actor to emoter in a big way. Director Jonathan Frakes (Trekkers know him as Commander Riker) keeps this simple but interesting story uncluttered but it's these easily identifiable, even complex, characters that drive the story and as the Borg like to say, "Resistance is Futile." Non-believers may not get it but fans will eat it up without reservation. (VVVV)

VUE Ratings

O = Awful
V = Bad
VV = Poor
WWW = Good
WWW = Very Good
WWW = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on MTV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

CINEMA GUIDE

Sometimes collective December 20 December 21, 1996

EATON CENTRE CINEMAS

Admission: Adults \$7.00, Seniors \$5.00, Children \$3.00

ROMEO & JULIET PG
Daily 2:10, 7:20, 9:45 PM; Mat Sat/Sun 4:40 PM
Not suitable for young children

STAR TREK: FIRST CONTACT PG
Daily 2:10, 7:15, 9:40 PM; Mat Sat/Sun 4:30 PM

THE ENGLISH PATIENT M
Daily 1:30, 8:00 PM; Mat Sat/Sun 4:45 PM
Presented in DSR. No passes accepted. Dec 24 showing at 6 PM instead of 8 PM

JERRY MAGUIRE M
Daily 1:45, 6:45, 9:30 PM; Mat Sat/Sun: Presented in DSR. Coarse language and sexual content.

PREACHER'S WIFE G
Daily 1:30, 6:45, 9:20 PM; Mat Sat/Sun 4:10 PM

DAYLIGHT PG
Daily 1:45, 7:10, 9:35 PM; Mat Sat/Sun 4:15 PM
Not suitable for young children

ONE FINE DAY PG
Daily 2:00, 7:00, 9:25 PM; Mat Sat/Sun 4:20 PM
No passes accepted

SCREAM M
Daily 2:00, 7:00, 9:40 PM; Mat Sat/Sun 4:25 PM
Brutal violence throughout.

MY FELLOW AMERICANS PG
Daily 2:20, 7:05, 9:30 PM; Mat Sat/Sun 4:25 PM
Coarse language.

WEST MALL 8
Phase 1 Entrance 2 • 444-1829

DAYLIGHT PG
Daily 2:20, 7:20, 9:50 PM; Mat Sat/Sun 4:50 PM
Not suitable for young children.

ROMEO & JULIET PG
Daily 7:15, 9:45 PM; Not suitable for young children.

SPACE JAM PG
Daily 2:40 PM; Mat Sat/Sun 4:40 PM

SCREAM M
Daily 2:00, 7:15, 9:40 PM; Mat Sat/Sun 4:15 PM
Brutal violence throughout.

JERRY MAGUIRE PG
Daily 2:00, 7:10, 9:30, 9:50, 9:40 PM. Coarse language and sexual content.

ONE FINE DAY PG
Daily 2:15, 7:00, 9:15 PM; Mat Sat/Sun 4:30 PM
No passes accepted

MY FELLOW AMERICANS PG
Daily 2:30, 7:00, 9:10 PM; Mat Sat/Sun 4:30 PM
Coarse language.

JINGLE ALL THE WAY PG
Daily 2:40, 6:45, 9:00 PM; Mat Sat/Sun 4:45 PM

CAPITOL SQUARE
10045-Jasper Avenue • 432-1308

THE MIRROR HAS TWO FACES PG
Daily 7:00, 9:25 PM; Mat Sat/Sun/Mon/Tue 2:00 PM

Suggestive scenes and coarse language.

101 DALMATIANS G
Daily 7:10, 9:15 PM; Mat Sat/Sun/Mon/Tue 2:20 PM

BEAVIS & BUTT-HEAD M
Daily 7:30, 9:45 PM; Mat Sat/Sun/Mon/Tue 2:30 PM

RANSOM M
Daily 7:20, 9:35 PM; Mat Sat/Sun/Mon/Tue 2:10 PM

Violent scenes, and coarse language throughout.

WHITELUD CROSSING PG
4211-186 Street • 434-3888

JINGLE ALL THE WAY PG
Mat Sat/Sun/Mon/Tue 2:15 PM

ENGLISH PATIENT M
Daily 8:00 PM

Mat Sat/Sun/Mon/Tue 2:00 PM

sexual content. No passes accepted.

Dec 24 showing at 6:30 PM instead of 8 PM

DAYLIGHT PG
Daily 7:10, 9:30 PM

Not suitable for young children

JERRY MAGUIRE M
Daily 3:30, 9:30, 9:45 PM

Mat Sat/Sun/Mon/Tue 2:30 PM

Coarse language and sexual content.

ONE FINE DAY PG
Daily 7:00, 9:15 PM

Mat Sat/Sun/Mon/Tue 2:20 PM

No passes accepted.

SCREAM M
Daily 7:10, 9:30 PM

Mat Sat/Sun/Mon/Tue 2:40 PM

Brutal violence throughout.

WESTMOUNT 4
111 Ave. & Street Road • 432-7243

THE MIRROR HAS TWO FACES M
Daily 9:45 PM

Suggestive scenes and coarse language.

Alternative Video Spot

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<http://www.compumart.ab.ca/daz/altvid/>

New Video: Alternative:

TIN CUP

CHAIN REACTION

THE FRIGHTENERS

MATILDA

WELCOME TO THE DOLLHOUSE

THE CELLULOID CLOSET

HEDD WYNN

LOADED

PRINCESS THEATRE
10337-82 AVENUE

THURSDAY, DECEMBER 19
SENSE AND SENSIBILITY (M) 7:00 PM
\$1.50 for members!
DON'T LOSE YOUR SHORTS
Short film extravaganza!
FRIDAY, DECEMBER 20
ED'S NEXT MOVE (TBA) 7:00 PM
HARDCORE LOGO (M) 9:00 PM
SATURDAY, DECEMBER 21
HARRIET THE SPY (PG) 1:30 PM
LONG DAY'S JOURNEY INTO NIGHT (M) 5:00 PM
ED'S NEXT MOVE (TBA) 8:30 PM
HARDCORE LOGO (M) 10:15 PM
SUNDAY, DECEMBER 22
ED'S NEXT MOVE (TBA) 5:00 PM
LONG DAY'S JOURNEY INTO NIGHT (M) 7:00 PM
HARDCORE LOGO (M) 10:15 PM
MONDAY, DECEMBER 23
MEET ME IN ST. LOUIS (TBA) 7:00 PM
EMMA (G) 9:15 PM
THE PRINCESS WILL BE CLOSED DEC. 24-25
MERRY CHRISTMAS!

CINEMAS 6 ANY \$7.25
West Edmonton Mall Phase 1 Entrance 66 • 994-1231

OPEN HOUSE MATINEES AT 1:30 PM

PHENOMENON PG
Daily 6:55, 9:15 PM
Mat Sat/Sun/Mon/Tue 2:10 PM

JACK PG
Daily 6:45, 9:00 PM
Mat Sat/Sun/Mon/Tue 2:30 PM

LONG KISS GOODNIGHT M
Daily 7:10, 9:40 PM
Mat Sat/Sun/Mon/Tue 2:20 PM

MIGHTY DUCKS 3 G
Daily 7:00, 9:10 PM
Mat Sat/Sun/Mon/Tue 2:15 PM

FLY AWAY HOME G
Daily 7:15, 9:35 PM
Mat Sat/Sun/Mon/Tue 2:00 PM

FIRST WIVES CLUB PG
Daily 7:25, 9:50 PM
Mat Sat/Sun/Mon/Tue 2:40 PM



Public Domain

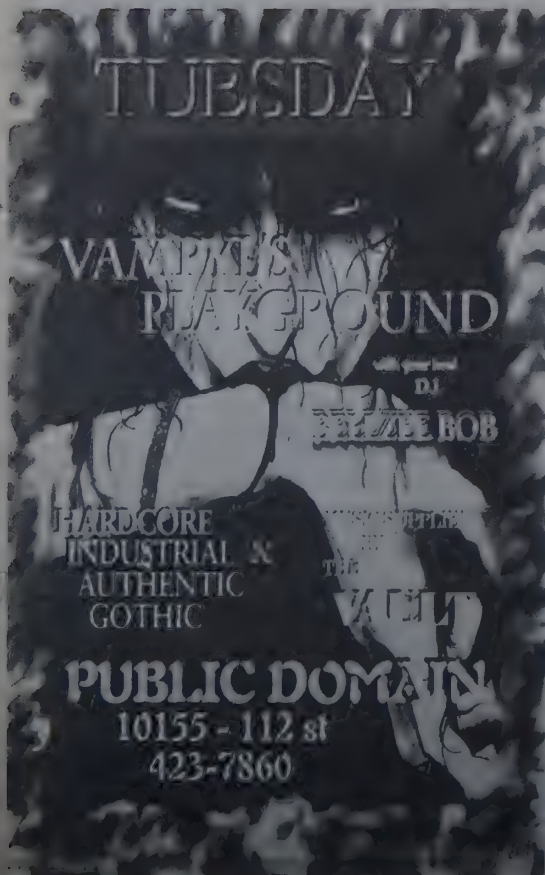
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NEW YEARS EVE

PH 423-7860
for more info

WARNING

LIMITED ADVANCE TICKETS



Night Clubbing

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

MICKY FINN'S

10511A-82 Avenue, 439-9852
SUN 22: Everett LaRoi
TUE 31: Grayhound Tragedy

PEOPLES

10620-82 Avenue, 433-9411
every TUE: Altar Nation
every WED: Retro 80's Night
every THU: Magic Glass Thursdays
every FRI: Altered States

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Gothic
every WED: Old School Punk
every THU: Trashateria New School Punk
every FRI-SAT: DJ Vegas
TUE 31: the Smalls

REBAR

10551-82 Avenue, 433-3600
SAT 21: Kissing Ophelia, FP 2K

THE REV

10030-102 Street, 423-7820
THU 19: Maracujah!
TUE 31: Time Zone

ZEN

1003-102 Street, Alley Entrance, 915-1479
TUE 31: Embrace the Unity

BLUES & ROOTS

AGRICOM

Northlands, 451-8000
TUE 31: Maracujah!, Picasso's Life

BLUES ON WHITE

10329-82 Avenue, 439-5058
every SAT: Blues Jam
SUN 22: Battle of the Bands with Tragic Treasures and the Blue Zone
SUN 29: Battle of the Bands with Rage of Angels and Dog Day

BREWS AND COES

8130-103 Street, 433-2823
FRI 20-SAT 21: Black and Blue

CITY MEDIA CLUB

6005-103 Street, 433-5183
THU 19: Folk Open Stage
FRI 20: Picasso's Life, Kerri Anderson
SAT 21: Caribbean Christmas Party
TUE 31: New York New Year

CLUB CAN

11948-127 Avenue, 451-1498
FRI 20-SAT 21: Off Ramp

CORN'S

10407-82 Avenue, 433-1969
every SUN: Acoustic Open Stage with Toni-Rae & Dave Wright

COUNTRY KITCHEN

400 Manning Crossing, 434-4931
FRI 20-SAT 21: Dr Boogie
FRI 27-SAT 28: Nate Strong

DEZID URBAN LOUNGE

8111-105 Street, 439-3388
every THU: Frenz of Azul

FATBOYZ

6104-104 Street, 437-3633
every WED: Blues Jam with Rough & Ready and the Billy Joe Green Band

GENERATIONS PUB

6402-118 Avenue, 471-0887
FRI 20: Sophie & the Shufflehounds

GRINDER

10957-124 Street, 453-1769
SAT 21: the Jerryatrix
SUN 22: Johnny V
SAT 28: Tractor Boy
SUN 29: the Subterraneans
TUE 31: Spam

LA HABANA

10238-104 Street, 424-5939

FRI 20-SAT 21: America Rosa
FRI 27-SAT 28: Los Caminantes
TUE 31: Los Caminantes

LUNAR BLITZ

10805-105 Avenue, 420-0200
every FRI: Blues Jam

MISTY MOUNTAIN

10458B-82 Avenue, 433-3512
every MON: Open Stage

MUDDY WATERS

8211-111 Street, 433-4390
FRI 20-SAT 21: Frank Carroll

SARIENA'S

10158-97 Avenue, River Valley, 421-8904
every WED: Folk Open Stage

SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4480
every THU: Folk Open Stage

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 19-SAT 21: the Nomads
MON 23: 100 Watt Bulb
THU 26-FRI 27: Wide Mouth Mason, the Joint Chiefs
SAT 28: the Craft, Blue Locutus
MON 30: the Rault Brothers
TUE 31: Godiva, the Big Juice Band

UNCLE GLENN'S

7666-156 Street, 481-3192
FRI 20-SAT 21: Darrell Barr & Blair Kennedy
FRI 27-SAT 28: Bitter Pill
TUE 31: Reckless Angels

COUNTRY

FIDDLER'S ROOST

8906-99 Street, 461-1358
every MON: Country Classic Open Stage & Jam
every WED: Bluegrass Jam Session
every THU: Old Time Fiddle Jam Session
TUE 31: Calvin Volrath

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 19-SUN 22: Lorilee Brooks
THU 26-SAT 29: Lorilee Brooks
TUE 31: Five Wheel Drive

SANDS MOTOR INN

12340 Fort Road, 474-5476
every FRI-SAT: Second Chance Band
every SUN: Jam

SAYLER'S COUNTRY SHOW-ROOM

Continental Inn, 16625 Stony Plain Road, 484-7751
THU 19-SAT 21: Sayler & the Buoys

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam
THU 19-SAT 21: Moonshine Bandits
MON 23-SAT 28: Matthew Scott & the Rage

POP & ROCK

B STREET BAN

9210-34 Avenue, 439-3301
FRI 20-SAT 21: Bitter Pill
FRI 27-SAT 28: Just Mickey
TUE 31: Bitter Pill

BLACK DOG

10425-82 Avenue, 439-1082
SAT 21 aft: Chris Smith with Mary Howes

DAVE'S PLACE

4005 Calgary Trail, 461-0270
every MON: Open Stage
b10307-82 Avenue, 433-4526
TUE 31: the Plaid Tongued Devils
GASOLINE ALLEY

10993-124 Street, 448-0181
FRI 20-SAT 21: Little Bert & the Pipefitter
FRI 27-SAT 28: Aunt Edna's Spoon Collection

HOUSE ON 124TH

10942-124 Street, 447-5965
FRI 20: Tom Sterling's Flashback Review

IKE N' IGGS'S

10620-82 Avenue, 433-9411
every WED: Ultimate Jam Sessions
THU 19-SAT 21: Uncaged
FRI 27-SAT 28: Blackjazz SEC
TUE 31: Blackjazz SEC

KINGS KNIGHT PUB

9221-34 Avenue, 433-5999
every WED: Fast Freddy & the Knights of the Round Table
FRI 20-SAT 21: Life with a Woodpecker
FRI 27-SAT 28: 100 Watt Bulb
TUE 31: 100 Watt Bulb

MCCORMICK'S

3975 Calgary Trail South, 438-8833
FRI 20-SAT 21: Something So Right
FRI 27-SAT 28: Randall Walsh

PIG AND WHISTLE

9912-82 Avenue, 432-0188
FRI 20: the KGB

PYRAMID CLUB

6550-28 Avenue, 944-9137
TUE 31: Radioactive

RED'S

WEM, 481-6420
every THU-SUN: Red's Rebels

ROSARIO'S

11715-108 Avenue, 447-4727
SAT 21: Wyked, Almost Bulletproof

ROSE BOWL

10111-117 Street, 482-5152
every SUN: Jam

SPORTS CLUB ON 75TH

5706-75 Street, 469-6702
FRI 20-SAT 21: Tomatos
TUE 31: Bobby Cameron

TJ MAX CAFE

10805-105 Avenue, 413-9454
every FRI-SAT: Rock & Blues Open Stage

ZAC'S PLACE

9855-76 Avenue, 439-1901
every TUE: Open Stage Hosted by Bitter Pill

JAZZ

WILLIARD CLUB

105 Street-82 Avenue, 433-3654
SUN 22: PJ Perry

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz

LA RONDE

Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Sillanpaa

ROYAL GLENORA CLUB

11160 River Valley Road, 482-2371
SUN 22: Christmas Jazz Classic

SELECT

10180-106 Street, 429-2752
FRI 20-SAT 21: Jingle Jazz with Sue Moss

YARDBIRD SUITE

10203-86 Avenue, 432-0428
every TUE: Open Jazz Jam

LOCAL PUBS

CROWN & ANCHOR

15277-113A Street (Castledowns Rd), 472-7696

THU 19-SUN 22: Mark McGarrigle
TUE 24-SUN 29: Lyle Hobbs

CROWN & DERBY

13103 Fort Road, 478-2971

A Christmas Carol Cabaret & Dance Party

An evening of live music featuring original songs
from a work in progress - "The Christmas Carol Project"
Performances by:

BILL BOURNE Ebenezer Scrooge
KEVIN COOK Ghost of Marley
TOM ROSCHKOV Bob Cratchit
TERRY MORRISON Ghost of Christmas Past
AL BRANT Ghost of Christmas Present
DALE LADOUCEUR Ghost of Christmas Future
MARIA DUNN Tiny Tim
MAURICE JONES Fezziwig

Saturday, December 28th, 1996
Catalyst Theatre 8529 - 103 St.

Tickets available at:

Sound Connection, Blackbyrd Myozik, Southside Sound, Acoustic Music Shoppe
\$10.00 in advance \$12.00 at the door Doors open at 7:00 pm
Food Bank donations are welcome

For more information call (403) 433-9675

Brass Monkey Productions Inc.

FUTURE RELEASES

MADE

Bedazzler - Jan. 14

OUR LADY PEACE

Clumsy - Jan. 14

SEVEN MARY THREE

Rock Crown - Jan. 28

LARGE PROFESSOR

The LP - Jan. 28

SILVERCHAIR

Freakshow - Feb. 4

FUTURE CONCERTS

JASON MCCOY

Convention Centre - Dec. 31

the CD Source
FUTURE SHOP

EDMONTON WEST-9570 170TH ST 486-0930
EDMONTON NORTH-12660 137TH AVE 413-0600
EDMONTON SOUTH-3541 CALGARY TRAIL SOUTH 413-0560
EDMONTON DOWNTOWN-10309-109TH STREET 413-1550

E-town Live

It's Exactly What's Going On Out There
Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr. Campbell Business
Park, St. Albert, 419-2676

CARTOON EXHIBITION

ARTISTICALLY SPEAKING ART STUDIO
Callingtonwood Sq. 6717-177 St. 487-6559
Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave.
Groat Rd. 908-0320

SURREALIST/EXPRESSIONISM Kevin

Johnson, Dec 21-27.

BEARCLAW

10403-124 St. 482-1204
Inuit soapstone carving, Northwest coast
jewellery, carvings and masks; Navajo
jewellery, Native crafts and pottery. Prints
and paintings by gallery artists Norval
Morrisseau, Daphne Odjig, Maxine Noel,
Silvia Armeni and Fred McDonald, et al.
Thru Dec-Jan.

BUGERA/KMET

10114-123 St. 482-2854.

Group exhibition by gallery artists, new
work by Hendrik Bies, Rod Charlesworth,
Jerry Heine, Andre Petterson, Veronica
Plewan, Phil Shell.

CAFE SOLIEL

10360 Whyte Ave. 438-4848

ILLUMINATION: Photography by Fred Sorja;
PAINTINGS: Normand Fontaine; **SCUL-**
TURE: Steven Booth. Until Dec 31

DOUGLAS ODELL

10332-124 St. 488-4445
NEW WORK BY GALLERY ARTISTS AND
NEW ACQUISITIONS: Until Dec 24

EAGLE ONE GALLERY

202, 9644-54 Ave. 435-6078
Rena Beer & Ellen Neary and all member
artists. Thru Dec.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223
NEW PERMANENT COLLECTION
EXHIBITION SPACES: Organized by
Vancouver curator John O'Brian, professor
in the department of fine art University of
BC. Ongoing.

CHILDREN'S GALLERY: ART AT WORK. A
hands-on gallery space where learning
about art involves interaction, role play
and imaginative speculation. A place to
learn by doing and making. Until Jan 5.

CAMERA OBSCURED: Photographic images
altered through assemblage, collage,
painting, darkroom or computer
manipulation. Myth of photographs as
truth. Until Jan 5.

AGANETHA DYCK: Shrunken wool garments,
cigarette sculptures, canned buttons,
honeycomb filled glass wedding dress and
clothing for wedding party. Until Jan 5.

PROJECT ROOM: STRATEGIES FOR COLLECTING: UNTIL JAN 5.

The Art Rental and Sales Gallery, 2 Sir
Winston Churchill Sq. 422-6223
SMALL ART '96: Small unframed art works
by Alberta artists. Until Jan 11.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.
TOTALLY BEAR RUGS: Elizabeth Beauchamp
and Lynn Malin. Until Dec 21.

JAN GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89
Ave. 492-2081

ROBERT VONESCHEN: MFA Painting/
Senior Painting Exhibition. Until Dec 22.

FOYER GALLERY

Centennial Library, 7, Sir Winston
Churchill Sq. 496-7000

VICKI HOTTE: THE DREAM COWS.
Drawings and paintings on paper. Thru Dec.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte
Ave.

432-0240
PASCAL'S TERROR: Mixed media work by
Ryan Whyte. Until Jan 31.

THE FRONT

12312 Jasper Ave. 488-2952
Featuring the 17th Annual Christmas
exhibition of new painting, sculpture and
ceramics by Gallery artists Thru Dec.

GALERIE WOLTJEN

http://www.woltjenart.ca
Exhibit on the Internet World Wide
Web

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-
5066

Works by David Bolduc, Barbara Ballachey,
Martha Perkins, Phil Mann et al. Gallery
open 11-5 WED & SAT and by appoint-
ment.

GROUNDS FOR COFFEE & ANTIQUES

10247-97 St. 429-1920

EIGHT PAINTINGS 1976-1994: by Margaret
Mooney, painter, printmaker and designer.
Thru Dec.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

WESTERN IMPRESSIONS: Contemporary
printmaking—Western Canadian
Printmaking Co-operatives. Until Jan 5.
Gallery will be closed from Dec. 23-Jan 1.

IML GALLERY

10624-82 Ave. 433-6834

Gallery artist's Christmas selection. Until
Dec 23.

INDIGO PRINT AND PAPERWORKS

12214 Jasper Ave. 452-2208

3rd ANNUAL X'MAS CARD SHOW.
Handmade cards. Thru Dec.

IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers—all-iron
designs.

KAMENA GALLERY

7510-82 Ave. 944-9497

Photographs and prints by various artists.
New postcards by Willie Wong.

KAMENA GALLERY

9939-170 St. 413-8362

Original art works and prints by local and
international artists, Larisa, Meta Ranger,
Igor Palepa, et al.

KATHLEEN LAVERTY GALLERY

10411-124 St. 488-3619

FOND MEMORIES: Paintings by Doris
Zaharichuk. Work focusing on growing up
on the farm in Alberta. Until Dec 21.

LATITUDE 53

10137-104 St. 423-5353

WITH GREAT VISION: 1996 MEMBERS
SHOW: Until Jan 18.

MANIFESTO

10043-102 St. 423-7901

FALLING DOLLS: Lithographs by Marna
Bunnell explore the issue of prostitution;
MIXED MEDIA POP: Art and Graffiti by
Stephen Wimbush; **ARTIST IN RESIDENCE:**
Works by Derrick Lipinski. Thru Dec.

MICHELLE GALLERY

U of A Hospital, 8440-112 St., 492-4211

WINDOW TO JAPAN: Demonstrations and
displays celebrating Japanese culture. Until
Dec 29.

PRINT WORKS BY THE JAPANESE
CONTEMPORARY ARTISTS: A travelling
exhibition from The Japan Foundation.
Until Dec 29.

MISERICORDIA HEALTH CENTRE

16940-87 Ave. MCHC Chapel, 484-8811,
ext 6475

THE ISIS DOOR: Works by Bobbi
Wendland. Until Jan 27.

NATURAL CYCLE: Works by Eileen Raucher
Sutton. Until Jan 27.

MEDITATION SPACE: Can be seen by
appointment only. Paper installation by
Babar Sobon. Until Jan 31.

MOBILE CACTUS

10752-124 St. 455-9922

American Southwest original art and prints.

OFF THE WALL GALLERY

8111-104 St. 433-9825

SAT 21: Theo Harasymiw, painted pots
Wild and whimsical original art works and
crafts.

OPPERTSHAUSER

5411-51 St. Stony Plain, 963-2777

Featuring The Alberta Society of Artists.
juried show. Until Jan 2.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill
Ave, St. Albert, 458-0414

WINTER INTERLUDE: St. Albert Painters'
Guild all member painting exhibition. Until
Jan 5.

PRISTINE PIECES

201, 10324-82 Ave. 439-9026

Art by Virgil J. Tonn, reproductions Duk-
Ju-Lee. Carvings & jewellery by Allan
Munro.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston
Churchill Ave, St. Albert, 460-4310

PRESENCE: Art works by St. Albert Visual
Arts Council Members. Until Dec 21.

ROWLES & PARHAM DESIGN GALLERY

Royal LePage Bldg. 10130-103 St. 426-
4035

Watercolour by Cindy Barratt, oils by
Alan Myndzak, a selection of Inuit
sculpture and THE SIXTH ANNUAL
CANADIAN GLASS SHOW: Up to 50 glass
artists from across Canada. Featuring
Alberta artists Jeff Holmwood, Darren
Peterson, Tyler Rock, Susan Gottselg, Aran
Sloayuk. Until Dec. 24.

THE CARVERY

Westin Hotel, 10135-100 St.

Water colors by Yardley Jones, Lorraine
Ure, Greg Swanson, Cindy Barratt.

COMMERCE PLACE GALLERIA

10135-102 St.

Group watercolour show.

SELECT RESTAURANT & BAR

10180-101 St. 429-2752

MASTER OF REALISM: by Loren Chabot
SCULPTURE: Sharon Hoer-Foster,
STAINED GLASS: by Della Schneider. Until
Dec 31

SERENDIPITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

Opening of the Gallery Upstairs: Works by
Ron Fraser, Sharon Hoer-Foster, Degen Linder,
Peca Rajkovic, Andrew Raszewski, Lorna
Russell, Antun Tomljanovic. Until Jan 19.

SNAP FRUIT GALLERY

10137-104, back of Latitude 53, 423-
1492

Prints by Walter Jule. Until Jan 18.

SPECIAL-T-GALLERY

284 Saddleback Rd. 437-1192

MIXED PALETTE: Selected members of the
Federation of Canadian Artists Society. Until
Jan 11.

STRATHESDA PLACE CENTRE

10831 University Ave. 433-5807

Works of Effie Hobden, portraits and
landscapes in water colors, pastels and
rugs. Until Jan 3.

THE STREATHY

10127-100A Street

PAPER, WOOD, AND LIGHT an exhibition of
sculpture by Mimi von Graza and Peter
Field. Until Jan 2.

SUGAROWL ON 124TH ST

10724-124 St.

Photographs from the Cafe Culture series
by Group of Several member Bob Todrick.
Thru Dec.

TWO GOYS WITH FIFES

10554-82 Ave. 2nd Fl. 448-7273

RANDAL KAY: A National Treasure.

VANDERBEEK

10344-134 St. 452-0286

Christmas show, gallery artists' work,
including paintings by Heidi Alther, David
Alexander, Jonathan Forrest, David
Cantine; sculpture by Isla Burns, Clay Ellis,
Kathy Venter. Until Jan 6.

WEST END

12308 Jasper Ave. 488-4892

DECK THE WALLS: New works by Gallery
artists in holiday collection by Claudette
Castonguay and Grant Leier. Until Dec 31.

Alberta artists. New work by Bill Duma,
W.H. Webb, Brent Laycock, Glen Semple,
Sylvain Voyer and Peter Shostak. Until Dec
20. Featuring Quebec artists, Bruno Cote,
Gaston Reby, Robert Savignac, Claude
Simard, St. Gilles and Claudette Caston-
guay. Dec 20-31

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

A HOLIDAY CELEBRATION OF CRAFT: Crafts
from across Canada. Until Jan 4.
Discovery Gallery

DREAMSCAPES: Stained glass sculptures,
contemporary Japanese and fantasy.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration.
Civil and military aviation history library
and gift shop. Dedicated to preserving
Alberta's and Edmonton's Aviation
Heritage. Open daily.

ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St.
Albert in 1909.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-
1351

A tribute to the people who pioneered
and advanced aviation in Canada. Open
year-round.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE SCHOOL LIBRARY

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star
Theatre: Exhibit Galleries, live science
demonstrations.

FORT EDMONTON PARK

South Edmt Quesnell Bridge, West of

Whitemud Park, 496-8787, 496-6977

CHRISTMAS REFLECTIONS: Reflections in
Ice: Sculptures in ice. Frozen in Time;
Christmas Traditions: Windows of
Christmas Past: Tours of the Christmas
windows. Dec 19-23 & 27, 6-10 PM. Dec
22, 1-5 PM, 6-10 PM.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walterdale Hill, 496-
4852, 496-2966

SUNDAY OPENINGS: 1-4 pm.

FRI 20-SAT 21 & THU 29-SAT 21:

Candlelight Christmas, 7:30-9:30 PM.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislative Grounds, underground passway, 422-3982

Visit Alberta's premier architectural attraction.

MUSEUM HERITAGE MUSEUM

St. Albert Pl., 5 St. Anne St., St. Albert, 459-1528

THE MU-ZOO-UM!!! Stuffed animal zoo exhibit. Until Jan 31.

OPEN HOUSE: THU, Jan 2, 12-4 PM.

MUTTART CONSERVATORY

9626-96A St., 496-8755

ITS A POOH BEAR CHRISTMAS. Until Jan '97

OLD STRATHCONA MODEL AND TOY MUSEUM

6603-104 St., 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PARKS AND RECREATION

496-2966

BE A ... CROSS COUNTRY SKIER: Beginner > Mar.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131

Dig It! Science Circle. For young families. Daily.

BUGWORLD: Until Feb 2.

BEARTOWN IN THE ROCKIES: See the bears in an intricate, picturesque winter wonderland display. Until Jan 19.

CHARITY BEAR TREE: Donate a new cuddle-se bear to the Emergency Response Dept.. Until Jan 19.

REYNOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE

11153 Saskatchewan Dr., 427-2022

The elegant Edwardian home of Alberta's first premier.

A CHRISTMAS PAST: Christmas traditions, baking and cheer. SUN 22, 1-4 PM.

A MUSICAL CHRISTMAS SCROOGE: Until Dec 21

THE SOUNDS OF THE SEASON: A Christmas concert and carol sing-along.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave., 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

THEATRE

THE CARTOONIST

Varscona Theatre, 10329-83 Ave., 433-3399

Shadow Theatre, 433-3399, Jan 9-26.

Dave Clark's story of exploitation, creativity, success, manipulation, revenge and betrayal. Jan 9-26

CRY SANTAL

Roxy, 453-2440

By: Three Dead Trolls in a Baggie & Atomic Improv. Christmas as you have never been brought it before. Coupe de tete, Worker unrest, Elf abuse. The harsh realities of life at Santa's workshop and the story of the little girl who sets things straight. Until Jan 5. No performances Dec 24-25.

THE MASTY

Varscona Theatre, 10329-83 Ave., 433-3399

The Live Improvised Soap Opera. Murder, betrayal, animal passion... Starting Jan 6. MON nights @ 8 PM.

E.T. GO HOME

Jubilations Dinner Theatre, W.E.M., 484-2424

Aliens land in Small-town and order the earthling to surrender their dirt. Can the Mayor and his tow daughters stop the invasion? Folk and rock music from the 60s. Until Feb 2.

A HANS CHRISTIAN CHRISTMAS

Stage Polaris, Varscona Theatre, 10322-83 Ave., 432-9483

It's Christmas Eve and Hans Christian is baby-sitting his niece. They create a theatre in their home and we see the stories. Until Dec. 22.

IT'S A WONDERFUL LIFE

Kaasa Theatre, 11401-87 Ave., 432-9483

Musical, based on Capra's film. George Bailey has given up his personal dreams for the love of others. His world crashes around him and George considers suicide. Clarence, his guardian angel shows him what he has to live for. Until Dec 22.

JOHNNY & POKI VARIETY HOUR

Varscona Theatre, 10329-83 Ave., 433-3399

Johnny Reno and Poki Schwadlar. SAT nights @ 1 PM, until Dec. 21

A MUSICAL CHRISTMAS SCROOGE

Rutherford House, 11153 Saskatchewan Dr., 427-3995

Scrooge and Gilbert and Sullivan, presented by the Ad Hoc Theatre Company. Until Dec 21, 7 PM.

MY FAIR LADY

Citadel, 425-1820

The musical rendering of George Bernard Shaw's enduring comedy Pygmalion. Henry

Higgins makes a bet that he can turn Eliza, a street urchin, into a princess by improving her speech. Until Jan 12

RANCHERS & RUSTLERS

Mayfield Dinner Theatre, 483-4051

Set in the old west at the Red Rose Saloon in the town of Deadwood men are trying to catch the rustlers and the women are trying to catch the men. Until Jan 19/97

MIRACLE ON FORT ROAD

Celebrations, Neighbourhood Inn, 13103 Fort Rd., 448-9339

In one of Santa's world-wide hidden workshop's toys are arriving. Until Jan 19

Singles Night. FRI, Jan 17

PLANET PLAY

Northern Light, 3rd Space, 11516-103 St., 471-1586

A NorthernLight theatrical smorgasbord

Staged readings of 6 contemporary plays from around the world. International Reading Festival, Jan 11-12, 18-19, 25-26

THEATRESPORTS

Theatre, 10329-83 Ave., 448-0695

Rapid Fire Theatre, live improv. FRI's @ 11 PM. Until Dec 20.

THEATRESPORTS

21: Christmas Puppet Play

PROVINCIAL MUSEUM

12845-102 Avenue, 453-9100

SAT 28: Kiddies Sleep-over in the Bugroom

SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

every TUE, WED, & THU: Pre-School Storytime

SPRUEWOOD LIBRARY

11555-95 Street, 496-7099

every THU: Pre-School Storytime

STRATHCONA LIBRARY

833-1-104 Street, 496-1828

every TUE: PRE-SCHOOL STORYTIME

WINDGROFT LIBRARY

13420-114 Avenue, 496-1830

every WED: PRE-SCHOOL STORYTIME

CLASSICAL

ALBERTA COLLEGE CONSERVATORY

10050 Macdonald Drive, 425-7401

FRI 20: Faculty Recital

CITY HALL

1 Sir Winston Churchill Square, 496-8251

weekdays at noon: Christmas Concerts

DA CAMERA SINGERS

Robertson-Wesley, 10209-123 Street, 436-4160

SAT 21: A Candlelight Christmas

EDMONTON SYMPHONY ORCHESTRA

Jubilee Auditorium, 428-1414

FRI 20-SAT 21: Parade of Pops

LITERARY EVENTS

MISTY MOUNTAIN MUSINGS

Misty Mountain, 104588-82 Ave., 433-3512

every SUN: Open Stage Poetry and Prose Readings

12 DAYS OF POETRY

Sugar Bowl, 10922-88 Avenue, 433-8369

FRI 27: Linda Jennings, Ellen Welis, Myrna Garanis, Jacqueline Bell

MEETINGS/LECTURES

YOGASTASTERS

City Hall, Heritage Room, 988-8563

every WED noon: Brush up on Your Public Speaking

VARIETY

BOYS TOWN CAFE

10116-124 St., 488-6636

every SAT: Dances

BUDGET PUB

10112-124 St., 488-6636

every SUN: Female Impersonators Show

FESTIVAL PLACE

100 Festival Way, Sherwood Park, 449-FEST

TUE 31: Rock N' Roll New Year's

JOHN WALTER MUSEUM

Kinsmen Park, 496-7275

THU 19-SAT 21: Candlelight Christmas

THU 26-SAT 28: Candlelight Christmas

HUMBLE PARK

2903-113 Avenue, 496-1494

TUE 31: Family New Year's Countdown

SIDEHACK CAFE

10333-112 Street, 421-1326

every SUN: Variety Night

STREETARTY

10127-100A Street, 413-6294

every MON: CD Swap

KIDS STUFF

CALDER LIBRARY

12522-132 Avenue, 496-7090

every THU: Pre-School Storytime

SAT 21: Christmas Tree

CAPILANO LIBRARY

Capilano Mall, 496-1802

every TUE: Hey Diddle, Diddle

every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road, 496-1804

every TUE: Time for Twos

every WED: Pre-School Storytime

HIGHLANDS LIBRARY

6710-118 Avenue, 496-1806

every TUE: Pre-School Storytime

every THU: Time for Twos

LOWLYUE LIBRARY

8310-88 Avenue, 496-1808

every TUE: Time for Twos

every WED: Pre-School Storytime

JASPER PLACE LIBRARY

9010-156 Street, 496-1810

every WED & THU: Pre-School Storytime

LONDONDERRY LIBRARY

Londonderry Mall, 496-1814

every TUE & WED: Pre-School Storytime

SAT 21: Winter Frolic

STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square, 496-7000

every MON: Drop-in Daycare

MILLWOODS LIBRARY

Millwoods Towne Centre, 496-1818

every TUE, WED, & THU: Pre-School Storytime

every FRI: Time for Twos

SAT 21: Christmas Puppet Play

PROVINCIAL MUSEUM

12845-102 Avenue, 453-9100

SAT 28: Kiddies Sleep-over in the Bugroom

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weekdays at noon: Christmas Concerts

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SAT 21: A Candlelight Christmas

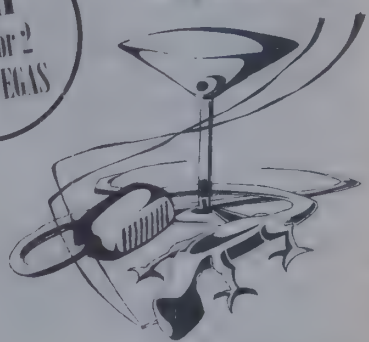
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Waterdale's 3rd Annual Playwrights Workshop now accepting applications from Playwrights and Actors. No previous experience necessary. Starts Jan 6, 1997. Call Andrea for more info 438-4648. na1121

CWA's Isabel Miller Award has a deadline extension of Feb 28, 1997. Cash prizes. Call 424-0287 for details. na1114

CWA's Womanstrength has deadline extension of Feb 28, 1997. Humour submissions. Call 424-0287 for details. na1114

The Works 12th Annual Call To Enter, A Visual Arts Celebration, is now accepting proposals for ARTSCAPES 1997. The deadline for submissions is January 15, 1997. To receive a Call To Enter application. Call - (403) 426-2122. Fax - (403) 426-4673. na1114

ARTIST STUDIOS

Studio or office spaces available in newly renovated building with exhibition & artist retail spaces. Low rent located downtown. Please call Peter 488-3888 between Mon-Fri, 10:00am - 5:00pm. CR0227

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ARTISTS WANTED

The Canadian Gala Festival 98 is seeking the perfect logo to represent their visual identity. Call Dave for more information 488-3442. na1219

Courageous artists willing to do artwork in public wanted at the ARTISTS MARKETPLACE in Westmount Mall. Call 908-0320. na1212

AUDITIONS

Cable TV show provides an opportunity for people to dance (nightclub style) or perform on TV. Contact Don at DANCE TV 489-7462. na1128

Professional or amateur fashion designers are invited to showcase their new fashions on our TV show. Contact Don at DANCE TV 489-7462. na1128

D.J. WANTED

Public Domain
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call 423-7860,
ask for Ron. CR 1219

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Sara Craig seeks musicians for international touring. Bass, guitar, keys, bkg vox. Send info: tape, photo to P.O. Box 722 station Q Toronto, Ontario M4T 2N5. na1219

Bea's Lesques project needs keyboards, guitars, bass, drummer. Have catalogue, studio, management. Must have excellent vocals. Contact Donald at 433-7567. na1219

Rhythm Guitar with vocals for working rock band. Keyboards an asset. Call Fort - 472-6365. CR 0182

Hilbilly, Honky Tonk, lead guitar & slide player with a soul of a rocker. Wanted for an original working 3 or 4 piece project. Call Mark 468-7685. na1205

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Bass Player wanted for a Van Halen Tribute band. Call Kelly 421-9987. na1219

Slap bass player looking to form or jam any groovy project. Call Rod 473-0610. CR 0102

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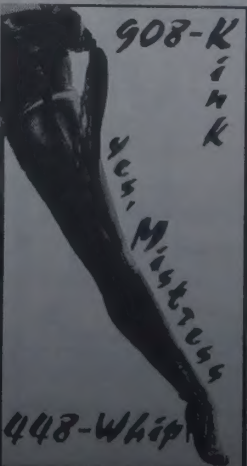
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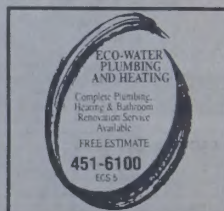
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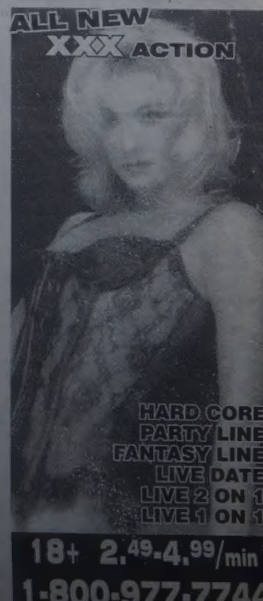
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Edmonton Parks and Recreation is recruiting for the Volunteer Host Program at the Rundle Family Centre in Rundle Park. For more info Call 496-7399.

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Become a volunteer with Edmonton Parks and Recreation's New Year's Eve Country Countdown! This FREE family-oriented event takes place in Rundle Park from 7-10pm on Tuesday Dec. 31, with fireworks shortly after 10pm. The Country Countdown also offers crafts, games, live country music, downs and jugglers, sleighrides and skating. Call Ellen Finn, River Valley Parks Events Coordinator 496-2992.

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Not Necessarily the Horoscopes

By Samson and Patrick Chui

AQUARIUS (Jan. 20-Feb. 18)
This week you'll decide to become a Gold-digger—which is great if you can stand the smell of rancid Ben Gay or dating people as old as your grandma.

PISCES (Feb. 19-Mar. 20) This week you hang out with lots of pretty girls. Too bad they all have boyfriends or are gay. That's OK—you're a lesbian, too.

ARIES (Mar. 21-Apr. 19) You will go shopping for BRAS this week. They ARE yellow, pink, and hot DEVIL. DON'T go for the devil one. WEAR the ONE that makes you look the most chaste (As chaste as you can look in your underwear, that is).

TAURUS (Apr. 20-May 20) After visiting a bar this week you'll discover the washroom has two doors—one door right after another, at a right angle. Strangely, after entering the first door there is puke and pee everywhere, while after the second door the washroom is immaculate. After pondering this for a while, the reason becomes obvious: drunken bums stumble past the first door and pass but, never quite making it to the second door. Quite ingenious—the bar washroom has a bum screen.

GEMINI (May 21-June 20) This week you will be outraged to notice the growing trend of leaving plastic flowers at graves instead of real ones. Not because it's disrespectful, but because it makes it a lot harder to steal them without the families noticing.

CANCER (June 21-July 22) This week you will be talking to a friend and they'll ask you to "hold" because the other line just beeped. Immediately your phone line will beep. When

you pick it up you'll accidentally hang up on her. She will try to get back to you and you'll try to get back to her and your phone lines will be crossed and you'll never get a hold of each other. Eventually, you'll both think the other person is deliberately snubbing you. That's so sad—another relationship ruined by call waiting. How very Jane Austen.

LEO (July 23-Aug. 22) You go into the Bay's lingerie department to buy a pair of silk panties for your "girlfriend." What a great idea—you get to pretend you have a girlfriend and you don't have to risk chafing anymore.

VIRGO (Aug. 23-Sept. 22) This week you'll notice the increasing amount of books for dummies. DOS for Dummies, Windows for Dummies, More DOS for Dummies, etc. Pretty soon the books will be titled Look You Fucking Retard, Get Away From My Computer.

LIBRA (Sept. 23-Oct. 22) This week you'll start dating someone who looks like your mother. The new part of the relationship, though, is that when she tells you to clean up your room, you do it.

SCORPIO (Oct. 23-Nov. 21) This week you notice that more and more crappy movies are being made into TV shows, the idea being that by using a cheaper cast and budget it'll be a success.

SAGITTARIUS (Nov. 22-Dec. 21) This week you'll get a new job as a DJ and you'll realize how difficult the job really is. Turn and press play, fight off old drunken women hitting on you—man, it's time to get another drink.

CAPRICORN (Dec. 22-Jan. 19) This week you will have your legs in order to become a better swimmer. "You see, the leg hair makes me less aerodynamic and that slows me down." Or could it be because you're an obese, out-of-shape slob?

Women Seeking Men

I'm Sasha. I'm originally from Scotland. I'm 160 lbs. with blue/green eyes & light brown hair. I'm very down-to-earth, unique, honest, sincere, & caring with a weird sense of humor. I'm fun-loving, I'm a smoker & casual drinker. I like good communications, self-development & I'm a very open-minded person, not into head games. If you are, press 3 now. I like playing pool, darts, baseball & I enjoy long walks & movies. I have two boys aged 13 & 16 yrs. old. I'm not looking for a father figure but rather someone who will share my life, interests & someone who's similar to me. I'm very honest & looking for the same. Please box me back. Box 8423.

I'm Michelle. I'm 5'4" tall, medium build with shoulder length, red hair & green eyes. Some of my interests are rollerblading, water skiing, downhill skiing, softball & volleyball. I also enjoy movies. I'm a non-smoker, social drinker. I'm looking for friendship, mainly, who knows, maybe for sex. I feel that someone I will go from there. If you would like to know more about me, box me. Box 5743.

I'm 26 yrs. old, 5'7" tall, with a medium build & I'm nicely proportioned with shoulder length, dark brown hair & a nice smile. I enjoy scuba diving, snorkeling, & travel in general, camping, a whole lot of things. I have a cat & a dog. I don't have any children at this point. I'm not ruling it out, but I'm hoping to meet someone who doesn't have any children yet either. He would be a great conversationalist who has a wonderful sense of humor & his priorities straight. He would know what he's doing with his life & want out of life. It would be nice if he were on the taller side. If you're interested, please get back to me. Box 5444.

I'm an attractive, misplanted country girl who is 5'7" tall, 120 lbs. with brown hair, green eyes. I enjoy playing pool, two stepping, listening to country music, horseback riding & cuddling, among other things. I'm seeking a 21-30 yr. old man who's sincere, caring, trustworthy & honest for friendship & possibly more. If anything in this ad intrigues you, leave me a message. Box 7534.

I'm a 35 yr. old, 5'5" tall 130 lb. white female with blonde hair & blue eyes. I'm very down-to-earth, have a big heart & have a great sense of humor. I enjoy meeting new people & making new friends. I also enjoy most types of music: dining out, movies, & cuddling in front of my fireplace. As I come from the country, I also like most things outdoors. I'm also very easygoing, & enjoy the little things in life. If you're interested, please box me. Box 3398.

I'm Tanya. I'm 110 lbs. with blonde hair & blue eyes. I'm interested in horseback riding, country music, kicking up my heels, playing pool & much more. Box 8590.

I'm 27 yrs. old, single mother. I have medium length, golden blonde hair & green eyes. I'm quite well built, slim now. I've been working out & I really enjoy it. I like doing everything & anything. I will try anything once or twice as long as there's no permanent scarring or death. I like to have fun & I want to find someone to have fun with. He would be interesting & cute, yes, looks do matter. I'm pretty shallow when it comes to that. There has to be a chemistry & a click. Not just physically, but also intellectually. If you like what you hear, box me. Box 8594.

This is Jordan. I'm a shade over 5'10" tall, 140 lbs. & 25 yrs. old. I have dark brown eyes & waist length, golden blonde hair. It's thick & naturally curly. Yes, I'm a natural blonde. I'm very well-endowed & I consider myself to be an exhibitionist. My antique four poster bed is lovely & so is my steamy, luxurious bubble bath. I have a large assortment of oils & lotions as well as sexy lingerie & stilettoes. I love to have fun. Would anyone like to play with me? If you have a sexy, deep voice, get back to me. Box 1320.

I'm 36 yrs. old, with brown hair & brown eyes. I'm the single mother of two great kids. I go to school & work full-time. I'm looking for someone who's intelligent, has a good sense of humor, is not afraid to try new things & has a wide variety of interests. He would be physically fit or trying to get there & is not afraid of someone who's independent & a little bit stubborn. If you're interested, get back to me. Box 6338.

I'm Chrissa. I'm 5'11" tall, 175 lbs. & I work out every second day. I enjoy long walks, biking, camping, fishing & a lot of outdoor stuff. I love sports: basketball, hockey & more. Box 3098.

I'm 5'10" tall, 165 lbs. with almost shoulder length, brown hair & blue eyes. I have a great complexion. I'm professionally employed & love young ladies who are independent, very proud & keep themselves well. I have to admit that I have a very active mind & love trying different things. I'm 50 yrs. old, but a very young 30. You'd never know it to look at me. If you're interested, box me back. Box 1632.

I'm 26 yrs. old, 6'4" guy with long, dark hair & hazel/green eyes. I'm very well-endowed about 9" tall, 175 lbs. very attractive & I told I have gorgeous eyes & a very nice body. I'm looking for someone interested in safe sex. I believe in being very safe & discreet. If you're into the same type of thing & you want to have some fun, leave me a message. We'll talk further. Box 2549.

I have a question for you. Have you been looking for a very good looking guy with a very strong body & a very high sex drive? Look no further. I'm willing to try anything once or maybe twice. I'm Greg. I'm 6' tall, 175 lbs. with dark hair & green eyes. I'm very fit & extremely attractive. I someone who turns a lot of heads & I'm sure that you wouldn't be at all disappointed. If you want to have some fun with a great guy, get back to me. I'm sure we can have a really good time together. Box 7566.

I'm a fairly successful business person. Therefore, I do have some free time. I'm unattached & honest. I think I have a good sense of humor. I love candlelight dinners in or out. I'm kind of handy in the kitchen. I like travel, barbecues, hot tubs & more. I'm a non-smoker & social drinker. I'm looking for companionship & friendship, & perhaps a discreet relationship. Box 4258.

I'm Peter. I'm a very adventurous, sexy, athletic, open-minded, professionally employed male. I'm 5'11" tall, 180 lbs. with an athletic build, short black hair & hazel eyes. I'm interested in talking with women who would like to explore that wild side, the sensual side. If this sounds interesting to you, then don't you get back to me. If you're a first timer, that's fantastic. If you've done this before, all the better. Box 4476.

I'm Bill. I'm interested in possible discreet encounters. I'm 40 yrs. old. If you're interested, get back to me. Box 6207.

I'm Brian. I'm a white male, 5'10" tall, 160 lbs. with brown hair & blue eyes. I listen to all kinds of music & I enjoy long drives, walks or bike rides. I also enjoy movies & quiet times. I'm not into the bar scene. I'm looking for a woman who takes care of herself & is in search of a man to date & spend time with, & work towards a long term relationship. Single mothers are welcome as long as they can get out of the house at least once a week. Box 4619.

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Men Seeking Women

This is Mike. I'm 5'10" tall, 180 lbs. with short brown hair & brown eyes. I wear glasses. I'd like to meet a lady who's married & wants a discreet encounter. I'm looking for someone 35-45 yrs. old. I like sports, dining in or out, all kinds of outdoor activities: fishing, boating, camping & more. If you would like to know more about me, box me back. Box 2721.

I'm a 23 yr. old, 185 lb. man who's good looking & has a medium build. I'm interested in meeting some new people on the system & maybe building some friendships & possibly more. The person that would interest me would be attractive, a lot of fun, have a great sense of humor. If you think you may be that person, why don't you give me a shout. Box 1189.

I'm Tim. I'm 6'6" tall, 230 lbs. with shoulder length, brown hair & blue eyes. I'm easygoing & always out to have a good time. If interested, call Box 8860.

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